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NOVELLO'S ORIGINAL OCTAVO EDITION.

A WANDERER'S PSALM

(CANTUS PEREGRINUS)

SET TO MUSIC FOR

SOLI, CHORUS, AND ORCHESTRA

BY

HORATIO PARKER.

(OP. 50.)

COMPOSED FOR THE HEREFORD MUSICAL FESTIVAL, 1900.

PRICE TWO SHILLINGS AND SIXPENCE.

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DEDICATED
TO MY FRIEND AND COLLEAGUE
PROFESSOR SAMUEL S. SANFORD, M.A.
OF
YALE UNIVERSITY,
NEW HAVEN.

February, 1900.

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A WANDERER'S PSALM.

(CANTUS PEREGRINUS.)

No. 1. CHORUS AND QUARTET.—“O GIVE THANKS UNTO THE LORD.”

HORATIO PARKER, Op. 50.

Slow, with dignity.

PIANO.

f *p*

Ped. *

The first system of the piano accompaniment is written for a grand piano. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. The tempo is marked 'Slow, with dignity.' and the dynamics range from forte (f) to piano (p). A pedal point is indicated at the end of the system.

f *p* *f*

Ped. *

The second system continues the piano accompaniment. It maintains the same musical texture as the first system, with dynamic markings of forte (f) and piano (p). A second pedal point is marked at the end of the system.

well marked.

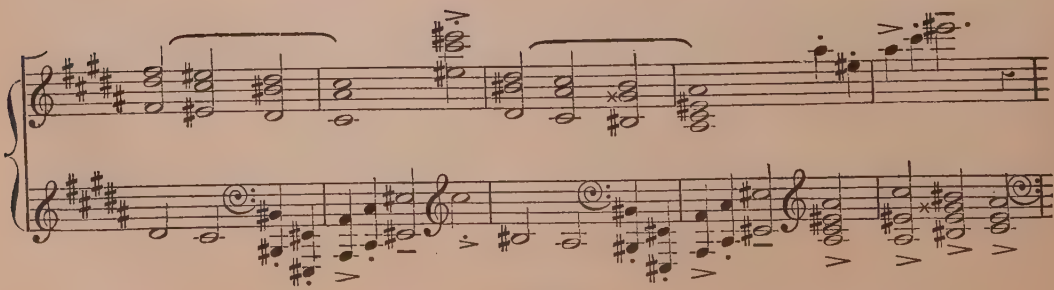
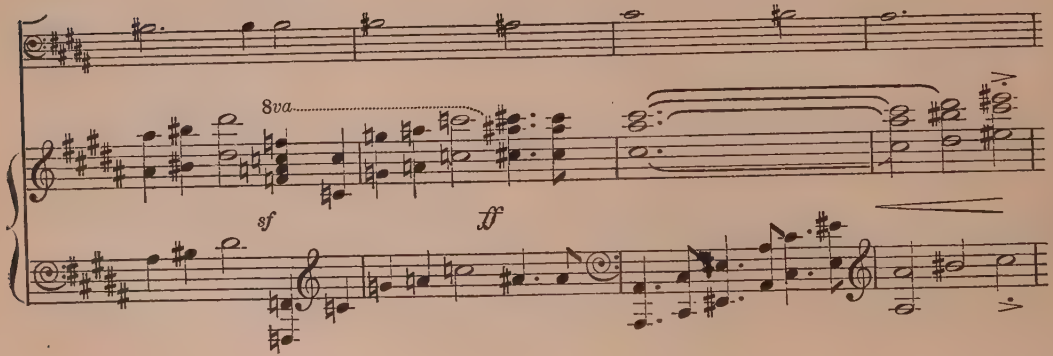
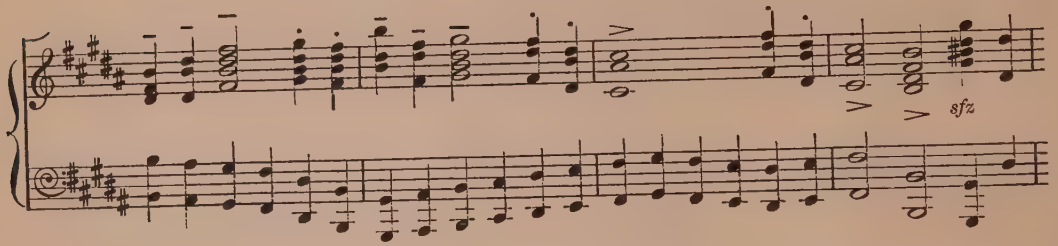
The third system of the piano accompaniment shows a continuation of the musical themes. The right hand has a more active melody, and the left hand provides a steady accompaniment. The tempo remains 'Slow, with dignity.'

Fast, resolutely. $\text{♩} = 92.$

f

The fourth system marks a change in tempo to 'Fast, resolutely.' with a quarter note equal to 92 beats per minute. The dynamics are marked forte (f). The musical texture becomes more rhythmic and driving.

The fifth system continues the fast, resolute tempo. It features a complex interplay of chords and moving lines in both hands, maintaining the forte (f) dynamic.



2

ff

Sva.....

dim.

mf *dim.* *p*

dim. *pp*

3

p *expressively.*

3

This page contains six systems of musical notation for a piano piece. The key signature is three sharps (F#, C#, G#). The notation includes various musical elements such as triplets, dynamics, and articulation.

The first system shows a complex texture with many beamed notes and triplets in both hands.

The second system includes the instruction *p slightly animated.*

The third system includes the instruction *p*.

The fourth system includes the instruction *p* and a measure marked with a '4' above it.

The fifth system includes the instruction *p increase.*

The sixth system includes the instruction *Sva.....* and a forte (*f*) dynamic marking.

increase and retard.

SOPRANO.

5

O give thanks un - to the Lord, for He is

ALTO.

O give thanks un - to the Lord, for He is

TENOR.

O give thanks un - to the Lord,

BASS.

O give thanks un - to the Lord,

5

ff in time.

gra - cious,

for He is gra - cious,

gra - cious,

for He is gra - cious,

for He is gra - cious, He is gra - cious,

and His

for He is gra - cious, He is gra - cious,

and His mer - cy en -

f

and His mer - cy en - dur - eth for ev - er, His

and His mer - cy en - dur - eth for

mer - cy en - dur - - - - - eth for ev - er,

dur - eth for ev - er, His mer - cy en -

increase.

mer - cy en - dur - eth for ev - er, His mer - cy en - dur - eth, His

increase.

ev - er, His mer - cy en - dur - - - - - eth for ev - er, His

increase.

His mer - cy en - dur - - - - - eth for ev - er, His

increase.

dur - - - - - eth, His mer - - - - - cy en - dur - eth for ev - er, His

f *Very firmly.*

mer - cy en - dur - eth for ev - er. Let them give thanks whom the

mer - cy en - dur - eth for ev - er.

mer - cy en - dur - eth for ev - er.

mer - cy en - dur - eth for ev - er.

f *Very firmly.*

Lord hath re - deem'd, and de - liv - ered from the hand of the

Let them give thanks whom the Lord hath re -

en - e - my, from the hand of the en - e - my, the hand of the

deem'd, and de - liv - - ered from the hand . . of the

Let them give thanks whom the Lord hath re -

en - e - my, let . . . them give thanks, let them give

en - e - my, from the hand of the en - e - my, the hand of the

deem'd, and de - liv - - ered from the hand . . of the

Let them give thanks whom the Lord hath re -

thanks, let them give thanks whom the Lord hath re -
 en-e-my, en - e-my, deem - ed, let them give thanks whom the Lord hath re - deem'd,
 deem'd, let them give thanks whom the Lord hath re - deem'd. And ga - ther'd them
 let them give thanks whom the Lord hath re - deem'd, And ga - ther'd them
 let them give thanks. increase. out of the lands, from the east, and from the
 increase. out of the lands, from the east, and from the

west, from the north, and from . . the south.

let them give thanks.

west, from the north, and from . . the south.

8 *p* O give thanks un - to the Lord, . . . *f*

p O give thanks un - to the Lord, . . . *f*

p O give thanks un - to the Lord, . . . *f* for He is

8 O give thanks un - to the Lord, . . . for He is

for He is gra - cious, He is gra - cious,

for He is gra - cious, He is gra - cious, and His

gra - cious, for He is gra - cious,

gra - cious, for He is gra - cious, and His

and His mer - cy en - dur - - eth for ev - - -

mer - cy en - dur - eth for ev - - er, for ev - - -

and His mer - cy en - dur - - eth for ev - - -

mer - cy en - dur - eth for ev - - er, for ev - - -

er.

er.

er.

er.

9

ff *p*

A little slower.

SOPRANO SOLO.

p

They went a - stray . . in the

A little slower.

English Horn.

wil - der-ness out of the way,

out of the way, and

found, . . and found . . no ci - ty to dwell in,

TENOR SOLO.

They went a - stray . . . in the wil - der-ness out of the

very smoothly.

out of the way,

way, out of the way,

BASS SOLO.

they went a .

They went a - stray . . .

Alto Solo.

out of the way, out of the

They went a - stray . . . in the wil - der - ness out of the

stray in the wil - der - ness, out of the

in the wil - derness out of the way, out of the

way, and found no ci - ty to dwell in ;

way, and found no ci - ty to dwell in ;

way, and found no ci - ty to dwell in ;

way, and found no ci - ty to dwell in ;

way, and found no ci - ty to dwell in ;

11

pp

p Hun - gry and thirst - y, their soul faint - ed in them,

p Hun - gry and thirst - y, their soul faint - ed in them,

p Hun - gry and thirst - y, their soul faint - ed in them,

p Hun - gry and thirst - y, their soul faint - ed in them,

their soul faint - ed in them,

their soul faint - ed in them,

their soul faint - ed in them,

their soul faint - ed in them, *p* their soul faint - ed

their soul faint - ed in them. . .

their soul faint - ed in them. . .

their soul faint - ed in them. . .

their soul faint - ed in them. . .

in them, their soul faint - ed in them. . .

p *expressively.*

So they cried un-to the Lord . . in their trou - ble.

And . . . He de -

p

So they

So they

For He led . . them forth. So . . they

livered them from their dis - tress. So they

increase.

13 *Slightly animated.*

cried to the Lord . . in their trou - ble, and He de - livered them

cri - ed un - to the Lord, and He de - livered them

cri - ed un - to the Lord, . . and He de - livered them

cried un - to the Lord, and . . He de -

13 *Slightly animated.*

out of their dis - tress. For He led them forth

out of their dis - tress. For He led them forth

out of their dis - tress. For He led them forth

liv - ered them. For He led them forth

p

by . . . the right way, that they might go to the

by the right way, that they might go to the

by the right way, . . . that they might go to the

by the right way, that they might go to the

increase.

increase.

increase.

increase.

increase.

14 Chorus.

A little faster.

ci - ty where they dwelt, to the ci - ty where they dwelt. O that

ci - ty where they dwelt, to the ci - ty where they dwelt. O that

ci - ty where they dwelt, to the ci - ty where they dwelt. O that

ci - ty where they dwelt, to the ci - ty where they dwelt. O . . .

p

p

p

p

14 *A little faster.*

p

men . . would there - fore praise the Lord for His good - ness, and de -

men . . would there - fore praise the Lord for His good - ness, and de -

men . . would there - fore praise the Lord for His good - ness, and de -

. . . that men would praise the Lord for His good - ness, and de -

increase.
- clare the won - ders that He do - eth for the chil - dren of men!

increase.
- clare the won - ders that He do - eth for the chil - dren of men!

increase.
- clare the won - ders that He do - eth for the chil - dren of men!

increase.
- clare the won - ders that He do - eth for the chil - dren of men!

increase.
- clare the won - ders that He do - eth for the chil - dren of men!

8va
f

For He sat - - is - fi - eth the emp - ty soul, and

For He sat - - is - fi - eth the emp - ty soul, and

For He sat - - is - fi - eth the emp - ty soul, and

For He sat - - is - fi - eth the emp - ty soul, and

Sva.....

fill - eth the hun - gry soul with good - - ness.

fill - eth the hun - gry soul with good - - ness.

fill - eth the hun - gry soul with good - - ness.

fill - eth the hun - gry soul with good - - ness.

fill - eth the hun - gry soul with good - - ness.

15 Quartet.



For He de - liv-ered them out of their dis - tress.



For He de - liv-ered them out of their dis - tress.

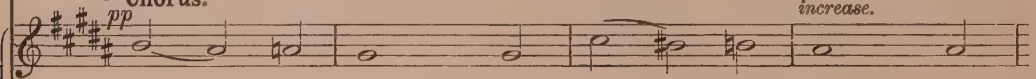


For He de - liv-ered them out of their dis - tress.

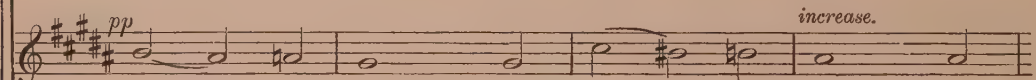


For He de - liv-ered them out of their dis - tress.

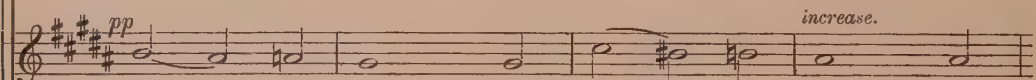
15 Chorus.



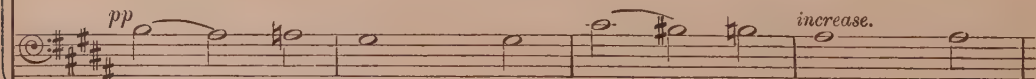
O . . that men would there - fore praise the



O . . that men would there - fore praise the

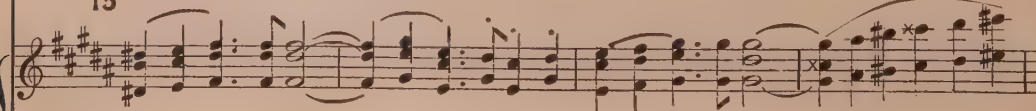


O . . that men would there - fore praise the

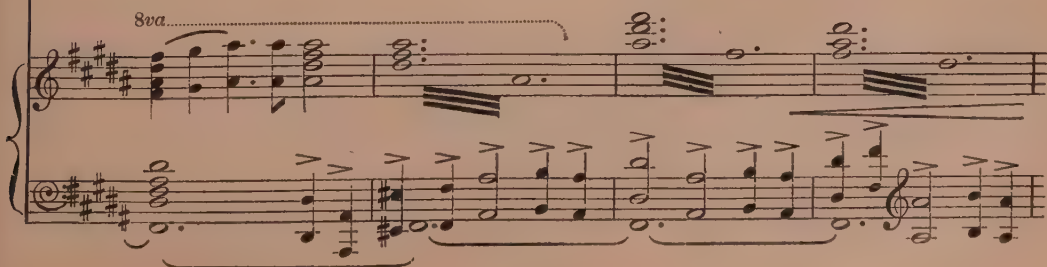
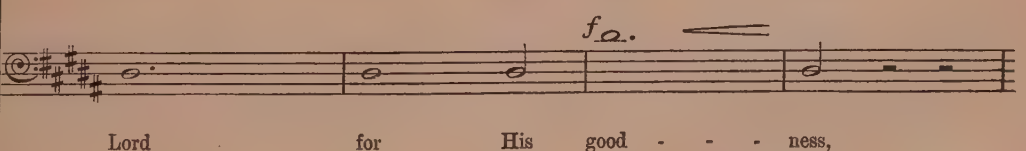
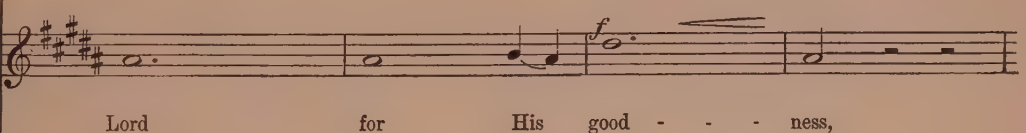
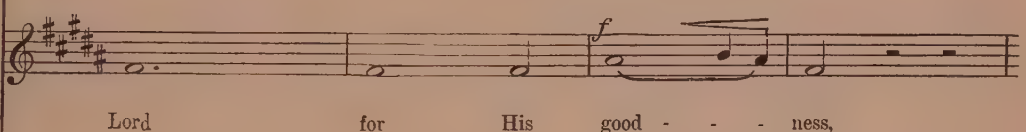
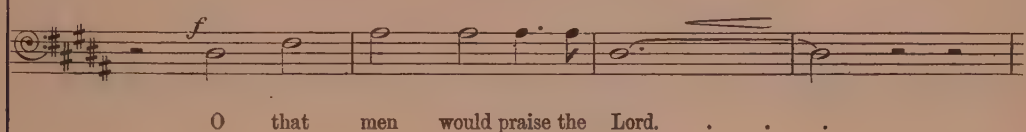
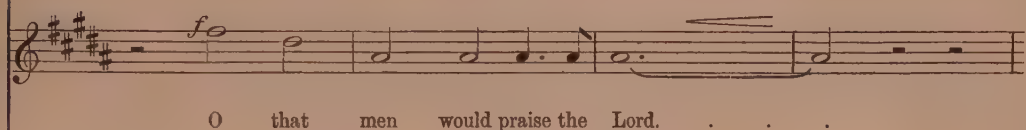
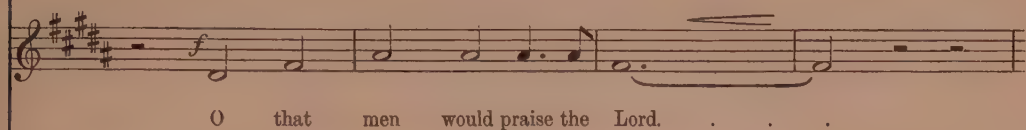
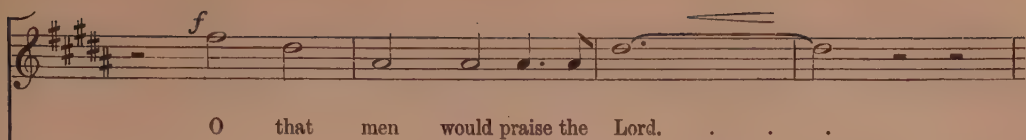


O . . that men would there - fore praise the

15



increase.



Chorus.

O that men . . would there-fore praise the Lord for His

O that men . . would there-fore praise the Lord for His

O that men . . would there-fore praise the Lord for His

O that men would praise the Lord, O that men would praise Him for His

8va

16

good-ness, and de-clare . . His won

good-ness, and de-clare . . His won

good-ness, and de-clare . . His won

good-ness, and de-clare, . . and . . . de

16

sfz

Quartet.

And de - clare . . His won - ders,

And de - clare . . His won - ders,

And de - clare . . His won - ders,

And de - clare . . His won - ders,

ders,

and . . de-clare His won . .

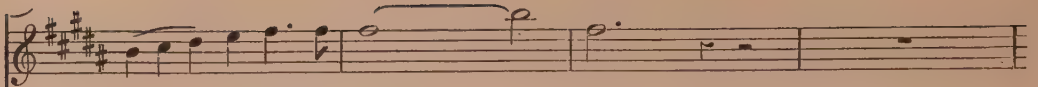
ders,

and . . de-clare His won . .

ders,

and . . de-clare His won . .

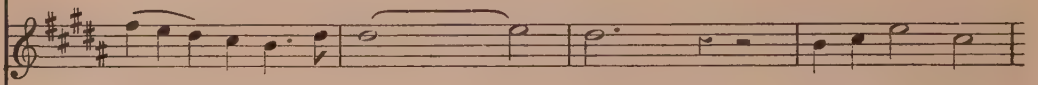
clare . His won - ders, and de -



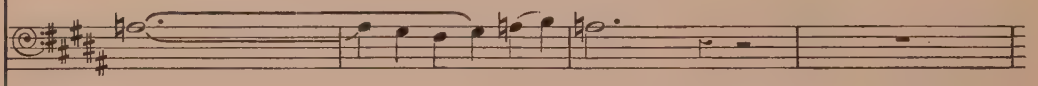
and . . de-clare His won - - - ders,



and . . de-clare His won - - - ders,



and . . de-clare His won - - - ders, and de-clare His



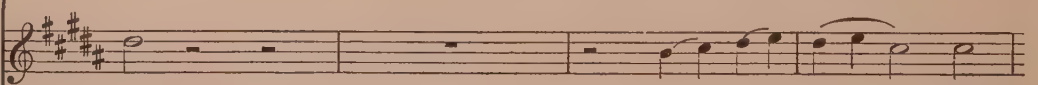
and de - clare,



- - - - - ders, and . . de - clare . . His



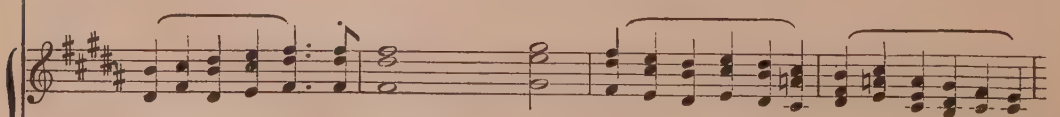
- - ders, and . . de - clare . . His



- - ders, and de - clare . . His

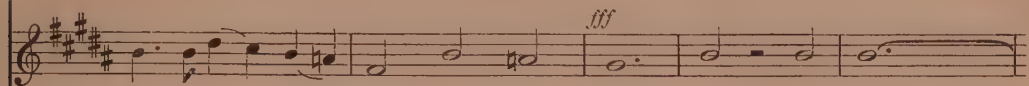


- - clare His won - - - - -





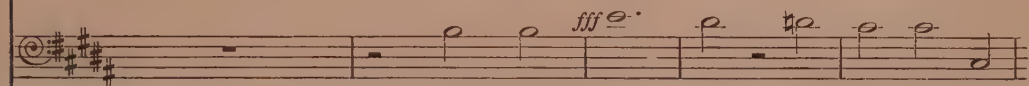
de - clare His won - ders, for His mer - cy en - dur - - -



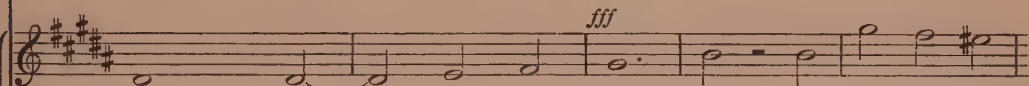
and de-clare His won - ders, His mer - cy en - dur - - -



won - - - - ders, His mer - cy en - dur - - -



for His mer - cy en - dur - eth for



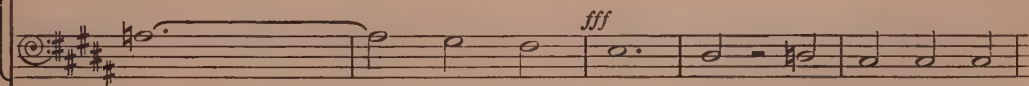
won - - - ders, . . for His mer - cy en - dur - eth for



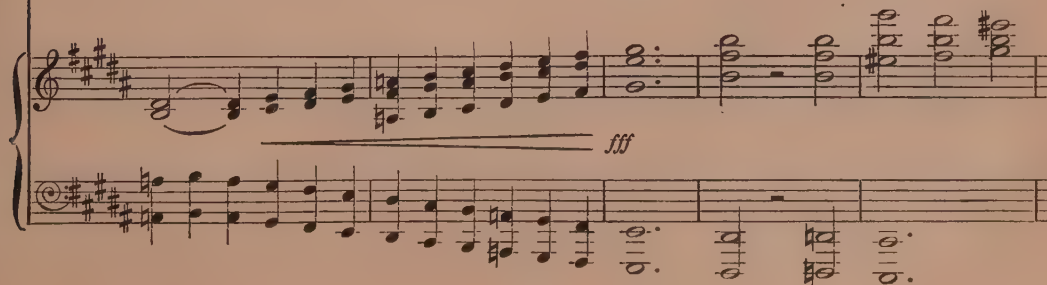
won - - - ders, . . for His mer - cy en - dur - eth for



won - - - ders, . . for His mer - cy en - dur - eth for



- ders, . . . for His mer - cy en - dur - eth for



retard slightly.

eth, His mer - cy en - dur - eth for ev - - -

eth, en - dur - eth, en - dur - eth for ev - - -

eth for ev - - er, en - dur - eth for ev - - -

ev - er, en - dur - - - eth for ev - - -

retard slightly.

ev - er, His mer - cy en - dur - eth for ev - - -

ev - er, His mer - cy en - dur - eth, en - dur - eth for ev - - -

ev - er, His mer - cy en - dur - eth for ev - - -

ev - er, en - dur - - - eth for ev - - -

retard slightly.

Chorus and Quartet together.

O give thanks un - to the Lord, . . . to the

O give thanks un - to the Lord, . . . to the

O give thanks un - to the Lord, . . . to the

O give thanks un - to the Lord, . . . to the

Lord, . . . to the Lord, O give thanks to the Lord. . . .

Lord, . . . to the Lord, O give thanks to the Lord. . . .

Lord, . . . to the Lord, O give thanks to the Lord. . . .

Lord, . . . to the Lord, O give thanks to the Lord. . . .

No. 2.

ALTO SOLO.—“THEY THAT SIT IN DARKNESS.”

Moderately fast.

PIANO.

First system of the piano introduction. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with similar rhythmic patterns. The tempo is marked 'Moderately fast' and the dynamics are 'p' (piano).

Second system of the piano introduction. The right hand continues the melodic development, and the left hand features chords and moving lines. Dynamics include 'sfz' (sforzando) and 'sf' (sforzando).

Third system of the piano introduction. The right hand has a more active melodic line, and the left hand provides a steady accompaniment. Dynamics include 'poco f' (poco fortissimo).

Fourth system of the piano introduction. The right hand features a melodic line with some rests, and the left hand continues the accompaniment. Dynamics include 'mf' (mezzo-forte).

Vocal entry and piano accompaniment. The vocal line begins with the lyrics "They that sit . . . in dark - - - ness, and in the". The piano accompaniment consists of two staves: the right hand has a melodic line, and the left hand has a harmonic accompaniment. Dynamics include 'p' (piano).

sha - - - dow of death, . . . be - ing

poco f

fast bound, fast bound, be - ing

poco f *sfz*

fast bound . . in mi - se - ry and i - ron, in

sfz

mi - se - ry, in mi - se - ry . . and . . i - -

19

ron; Be-cause they re-belled against the words of the Lord, and

light - ly re-gard - ed the coun - sel of the most High

animated. *increase.* *f*

est; He

f

20

al - so brought down their heart through hea - vi-ness,

strongly marked.

He al - so . . . brought down their heart through

sfz

hea - vi - ness, they fell down, and there was none to

sfz *retard slightly.*

21 *expressively.* *dim.*

help them, . . . and there was none, . . . none . . . to

p

help . . . them.

pp *pp*

*Original time.**p*

Such as sit . . in dark - - - ness, and in the sha - - -

*Original time.**pp*

22

poco f

- dow of death. . . be - ing fast bound,

poco f

fast bound. be - ing fast bound . . in mi - se - ry and

*sfz**sfz*

i - ron,

in mi - se - ry . . and i - ron.

*dim.**p**dim.**p*

23

pp

So when they cried un - to the Lord in their trou - ble, He de - liv - ered them out..

pp

increase.

of their dis - tress. For He brought them out of.. dark - ness, and

increase.

more animated.

out of the sha - dow of death, and brake their bonds in sun - der.

more animated. *f*

24

f

O that men . . would

there - fore praise the Lord for His goodness, and de - clare the

won - ders that He do - eth for the chil - dren of men !

Faster.

O . . . that men . . . would there - fore praise the

Faster.

Sva.

Lord . . . for His good - ness, and de -

25

- clare the won - ders, de - clare the

8va.
increase.

growing much broader. *ff*

won - ders that He do - eth for them. O . . .

8va.
growing much broader. *ff*

with freedom. *dim.*

. . . that men . . would therefore praise the Lord! . . . For He

ffz *resolutely.*

brought them out of dark - ness, . . and the sha - dow . . of

dim. *p*

*p subdued.**In the original time.*

death. So He brought . . . them

In the original time.

pp *p*

forth. Such as sit . . . in

3 3

dark ness, and in the

retard.

retard.

sha . . . dow of death.

pp *pp*

No. 3. CHORUS.—“FOR HE HATH BROKEN THE GATES OF BRASS.”

With rough vigour. Fast. ♩ = 100.

PIANO.

*f**increase.*

The first system of the piano accompaniment features a treble and bass staff in 6/8 time. The bass line is marked *f* and includes a crescendo hairpin. The treble staff has a melodic line with some grace notes.

The second system continues the piano accompaniment. The bass line has a *sfz* (sforzando) marking. The treble staff has a *ff* (fortissimo) marking. The lyrics "For He hath broken the" are aligned with the music.

The third system of the piano accompaniment. The lyrics "gates of brass, . . . and smit-ten the bars of i-ron in sun -" are aligned with the music. The bass line has an *sfz* marking.

The Tenors' vocal part begins at measure 27. The lyrics "For He hath bro-ken the gates of brass, . . . and - der, 27 for He hath bro-ken the gates of brass, and" are aligned with the music. The part includes a *sfz* marking and a crescendo hairpin.

smitten the bars of i-ron in sun - - der, in sun - - -

smitten the bars of i - ron in sun - der, in sun - - -

ALTO. *f*

For He hath bro-ken the gates of brass, . . . and

- der, He hath bro - ken the gates of brass, and

- der, for He . . hath bro - ken the gates of brass, and

fz *8*

smit-ten the bars of i-ron in sun - - - der, He hath bro-ken the

smit-ten the bars of iron in sun - - - der,

smit-ten the bars of iron, . . smit-ten the bars of i-ron in sun - - der,

cres.

For
gates of brass, . . . the gates . . . of . . . brass,
smitten the bars of i-ron in sun - - - der,
He hath bro - ken the gates of brass,

sfz

28
He hath bro-ken the gates of brass, and smit-ten the bars of i-ron in sun - -
for He hath bro-ken the gates of brass, and smit - ten the
He hath bro - ken the gates, the
28 He hath bro-ken the gates of brass, . . .

der, . . . hath smitten the bars of i-ron in sun - der, and smit - ten . . .
bars, . . . He hath bro - ken the gates, and smit - ten . . .
gates, . . . He hath bro - ken the gates, and smit - ten . . .
He hath bro - ken the gates, and . . . smit - ten . . .

ff

the bars of iron in sun - der.

the bars of iron in sun - der.

the bars of iron in sun - der.

the bars of iron in sun - der.

29

ff Fool - ish men are plagued for their of - fence,

ff Fool - ish men are plagued for their of - fence,

ff Fool - ish men are plagued for their of - fence,

ff Fool - ish men are plagued for their of - fence,

29

sfz *ff*

and be - cause . . . of their wick - ed - ness, . . . fool - ish men are

and be - cause . . . of their wick - ed - ness, . . . fool - ish men are

and be - cause . . . of their wick - ed - ness, . . . fool - ish men are

and be - cause . . . of their wick - ed - ness, . . . fool - ish men are

plagued for their of - fence, . . . and be - cause . . . of their
 plagued for their of - fence, . . . and be - cause . . . of their
 plagued for their of - fence, . . . and be - cause . . . of their
 plagued for their of - fence, . . . and be - cause . . . of their

wick - ed - ness. . . Their soul . . . ab -
 wick - ed - ness. . . Their soul . . . ab -
 wick - ed - ness. . . Their soul . . . ab -
 wick - ed - ness. . . Their soul . . . ab -

Sva.

30 *dim.*
 - horred . . . all man - ner of meat, . . . and they were e - ven
 - horred . . . all man - ner of meat, . . . and they were e - ven
 - horred . . . all man - ner of meat, . . . and they were e - ven
 - horred . . . all man - ner of meat, . . . and they were e - ven

30 *dim.*

hard at death's door,

hard at death's door,

hard at death's door,

hard at death's door,

Sva.

mf

hard at death's

mf

hard at death's door,

mf

hard at death's

mf

hard at death's door,

mf

leggiero.

door,

and

hard at death's door,

and

door,

and

hard at death's door,

and

8307.

they were e - ven hard . . . at death's door. . . .

they were e - ven hard . . . at death's door. . . .

they were e - ven hard . . . at death's door. . . .

they were e - ven hard . . . at death's door. . . .

31 *Sva*.....

Sva.....

dim.

p

tranquilly.

Sva.

32

p So when they cri - - ed un - to the

p So when they cri - - -

32

Lord in their trou - - ble, . . . He de - -

- ed un - to the Lord in their trou - - ble, . . .

liv - ered them out of their . . dis - tress.

He de - liv - ered them out of

lightly.

33

He sent His word, and

He sent His word, and

their . . dis - tress.

He sent His word, and

He sent His word, and

33

Voices alone.

healed them, and they were sav - ed from their de - struc -

healed them, . . and they were sav - ed from their de - struc -

healed them, and they were sav - ed from their de - struc -

healed them, . . and they were sav - ed from their de - struc -

mf

tion, *mf* He sent His word, and healed
 tion, *mf* He sent His
 tion,
 tion, *mf* He sent His word, and healed them,
 them, He sent . . His word, . . He sent His word, and
 word, and healed them, He sent . . His word, and
mf He sent His word, and healed them, He sent . . His
mf He sent His word, and healed them,
dim. healed them, . . He healed *p* *tranquilly.*
dim. healed . . them, *p* healed . . them, healed them.
dim. word, . . and healed . . them, healed them.
dim. healed them, . . He healed
dim. *p* *tranquilly.*

34

them. O that men would
 that men would
 O that men would
 them. O that men would

34

8va

pp *pp*

there - fore praise the Lord for His good-ness, and de - clare
 there - fore praise the Lord,
 there - fore praise the Lord, de -
 there - fore praise the Lord, and de - clare

8va

f

the won - ders that He do - eth for the chil - dren of
 de - clare His ..
 clare His won -
 the won - - - ders He do - eth for the chil - dren of

With more animation.

men! . . . That they would of - fer . . . un - to Him . . . the
 won - ders! . . . That they would of - fer . . . un - to Him . . . the
 - ders! . . . That they would of - fer . . . un - to Him . . . the
 men! . . . That they would of - fer . . . un - to Him . . . the

With more animation.

sac - ri - fice . . . of thanks - giv - ing, and tell out His
 sac - ri - fice . . . of thanks - giv - ing, and tell out His
 sac - ri - fice . . . of thanks - giv - ing, and tell out His
 sac - ri - fice . . . of thanks - giv - ing, and tell out His

Sva
Still more animated.

works with glad - ness. For He brought them out . . of . .
 works with glad - ness. For He brought them out of
 works with glad - ness. For He brought them out of
 works with glad - ness. For He brought them out of

Still more animated.

cres.
dark - ness, and out of the sha - dow of death, . . . and

cres.
dark - ness, and out of the sha - dow of death, . . . and

cres.
dark - ness, and out of the sha - dow of death, . . . and

cres.
dark - ness, and out of the sha - dow of death, and brake their

cres.

36

fff
brake their bonds in sun - - der. . . .

fff
brake their bonds in sun - - der. . . .

fff
brake their bonds in sun - - der. . . .

fff
bonds . . . in sun - - der. . . .

36

8va

fff

dim.

2

First system of music. Treble and bass staves. Treble staff has a *ff* dynamic marking. The music features complex chordal textures and arpeggiated figures.

Second system of music. Treble and bass staves. Treble staff has a *f* dynamic marking. The music continues with dense harmonic structures.

Third system of music. Treble and bass staves. Treble staff has a *f* dynamic marking and a *Sva...* marking. The system ends with a measure containing a treble clef.

Fourth system of music. Treble and bass staves. The music features rapid arpeggiated patterns in the treble staff.

Fifth system of music. Treble and bass staves. Treble staff has a *mf* dynamic marking and a *Sva...* marking. Bass staff has a *pizz.* marking. The system ends with a measure containing a treble clef.

Sixth system of music. Treble and bass staves. Treble staff has a *For* marking. Bass staff has a *sfz p* marking. The system ends with a measure containing a treble clef.

He hath broken the gates of brass, and smitten the bars of

SOPRANOS.

For He hath broken the
i-ron in sun - - - - - der.

gates of brass, and smitten the bars of i-ron in sun - - - - -

der, . . . in sun - - - - - der.

p Fool-ish men are
p Fool-ish men are
p Fool-ish men are
p Fool-ish men are
 Fool-ish men are

plagued for their of-fence, and be-cause of their
 plagued for their of-fence, and be-cause of their
 plagued for their of-fence, and be-cause of their
 plagued for their of-fence, and be-cause of their

softer.
 wick-ed-ness, fool-ish men are plagued for their of-fence,
 wick-ed-ness, fool-ish men are plagued for their of-fence,
 wick-ed-ness, fool-ish men are plagued for their of-fence,
 wick-ed-ness, fool-ish men are plagued for their of-fence,
softer.

and be - cause . . of their wick - ed - ness. . . Their soul ab -

and be - cause . . of their wick - ed - ness. . . Their soul ab -

and be - cause . . of their wick - ed - ness. . . Their . . . soul ab -

and be - cause . . of their wick - ed - ness. . . Their . . . soul ab -

pp

still softer.

- horred all man - ner of meat, . . . and they were e - ven

still softer.

- horred all man - ner of meat, . . . and they were e - ven

still softer.

- horred all man - ner of meat, . . . and they were e - ven

still softer.

- horred all man - ner of meat, . . . and they were e - ven

still softer.

still softer.

hard . . . at death's . . . door.

hard . . . at death's . . . door.

hard . . . at death's . . . door.

hard . . . at death's . . . door.

ppp

increase. *ff*

But He hath burst their bonds . . . in

increase. *ff*

But He hath burst their bonds . . . in

f increase. *ff*

But He hath burst their bonds . . . in

f increase. *ff*

But He hath burst their bonds . . . in

f increase. *ff*

sun - - - - - der.

sun - - - - - der.

sun - - - - - der.

sun - - - - - der.

Sva.....

ff

sun - - - - - der.

sun - - - - - der.

sun - - - - - der.

sun - - - - - der.

ff

No. 4.

BASS SOLO AND CHORUS.—“THEY THAT GO DOWN TO THE
SEA IN SHIPS.”*Fast.* ♩ = 138.

PIANO.

The piano introduction consists of two staves in 3/4 time, key of D major. The right hand features a melody of eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines. Dynamics include *ff* (fortissimo) and *dim.* (diminuendo).

BASS SOLO. *Resolutely.* *f*

The first system of the chorus features a bass solo on a single staff and piano accompaniment on two staves. The lyrics "They that go down to the" are aligned with the music. The tempo and mood are marked *Resolutely.* and the dynamics are *f* (forte) and *mf legato.* (mezzo-forte, legato).

sea in ships,

they that go down to the sea in

The second system continues the piano accompaniment for the chorus, with the lyrics "sea in ships, they that go down to the sea in" spread across the staves.

ships,

and oc-cu-py their busi-ness in great

wa - ters.

The third system continues the piano accompaniment for the chorus, with the lyrics "ships, and oc-cu-py their busi-ness in great wa - ters." spread across the staves. The piano part includes various chords and melodic lines.

40

CHORUS. TENORS AND BASSES.

They that go down to the sea in ships, they that go down to the

They that go down to the sea in ships, they that go down to the

40

increase.

sea in ships, and oc-cu-py their busi-ness in great

increase.

sea in ships, and oc-cu-py their busi-ness in great

increase.

These men see.. the works of the Lord,

wa - - ters.

wa - - ters.

diminish.

and His won - ders in the deep.

diminish.

41

dim.

These men see . . the works of the Lord, and His

dim.

These men see . . the works of the Lord, and His

41

dim.

won - ders . . in the deep.

won - ders . . in the deep.

For at His word the storm-y wind a - ris - eth,

f

ALTO.
TENOR.
BASS.

For at His word the storm-y wind

For at His word the storm-y wind

For at His word the storm-y wind

f

. . . a - ris - eth,

. . . a - ris - eth,

. . . a - ris - eth, which lift-eth up the waves there-

f strongly marked.

which lift-eth up the waves there-of,

which lift-eth up the waves there-of,

which lift-eth up the waves there-of,

- of, which lift-eth up the waves there-of,

strongly marked. *f*

43

at His

at His word, at His

at His word,

at His word, . . . at His word,

43 *pp*

increase. *f*

word, . . . at His word the stormy wind . . a - ris-eth,

increase. *f*

word, . . . at His word the stormy wind . . a - ris-eth,

increase. *f*

at His word . . . the stormy wind . . a - ris-eth,

increase. *f*

at His word . . . the stormy wind . . a - ris-eth,

increase. *f* *ff*

pp

at His word the

pp

at His word the

pp

at His word the

pp

at His word the

p *3*

wind, which lift-eth up the waves thereof,
 wind, which lift-eth up the waves thereof,
 wind, which
 wind, which lift-eth up the waves thereof,
 wind, which lift-eth up the waves thereof,

Musical score for the hymn "The Storm". The score is written for four vocal parts (Soprano, Alto, Tenor, Bass) and piano accompaniment. The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked "Moderato".

The lyrics are:

 of, at His word the

 at His word the

 lift - eth up the waves there - of, the

 at His word the

The piano accompaniment features a prominent bass line with a steady eighth-note pattern in the left hand and chords in the right hand. The vocal parts enter in the second measure, with the Soprano and Alto parts having a melodic line and the Tenor and Bass parts having a more rhythmic line. The score concludes with a final chord in the piano part.

storm - - y wind, . . .

storm - - y wind, . . . at His

storm - - y wind, . . .

storm - - y wind, . . . at His

44

ff

p

increase.

at His word the storm - y wind . . . a -

increase.

word, . . . at His word the storm - y wind . . . a -

increase.

at His word the storm - y wind . . . a -

increase.

word, . . . at His word the storm - y wind . . . a -

increase.

BASS SOLO.

ff

They are

- ris - - - eth.

- ris - - - eth.

- ris - - - eth.

- ris - - - eth,

at His

*More animated.**sfz**p*

car-ried up to the heaven,

and

They are car-ried up to the heaven,

They are car-ried up to the heaven,

They are car-ried up to the heaven,

word. . . . They are car-ried up to the heaven,

down a-gain to the deep, *mf* their

and down a-gain to the deep,

and down a-gain to the deep,

and down a-gain to the deep,

and down a-gain to the deep,

45

soul melteth a - way be - cause of the trou - ble. They

pp their soul melteth a - way be - cause of the

pp their soul melteth a - way be - cause of the

pp their soul melteth a - way be - cause of the

pp their soul melteth a - way be - cause of the

45

p

reel to and fro, and stagger like a

trou-ble. They reel to and fro,

trou-ble. *f* They reel to and fro,

trou-ble. *f* They reel to and fro,

trou-ble. *f* They reel to and fro,

drunken man, and are at their wit's

and stag-ger like a drunken man,

and stag-ger like a drunken man,

and stag-ger like a drunken man,

and stag-ger like a drunken man,

and stag-ger like a drunken man,

end.

and are at their wit's end.

and are at their wit's end.

and are at their wit's end.

and are at their wit's end.

46 *8va*.....

ff They that go

ff They that go

ff They that go

ff They that go

ff They that go

8va.....

down to the sea in ships.

down to the sea in ships.

down to the sea in ships.

down to the sea in ships.

BASS SOLO.

f

They that go down to the sea in ships, and

f

increase.

oo - cu - py their busi - ness in great wa - ters.

increase.

47

These men see . . the works of the Lord, . .

These men see . . the works of the Lord, . .

These men see . . the works of the Lord, . .

These men see . . the works of the Lord, . .

47

ff

and . . His won-ders in the deep. . . At His

and His won-ders in the deep. . . At His

and His won-ders in the deep. . . At His

and His won-ders in the deep. . . At His

ff

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

word the wind a - ris - eth. They are car - ried up in - to the heaven, and

48

increase in force and animation. *fff*

down a-gain to the deep, down a-gain to the deep, their soul . .

increase in force and animation. *fff*

down a-gain to the deep, down a-gain to the deep, their soul

increase in force and animation. *fff*

down a-gain to the deep, down a-gain to the deep, their soul . .

increase in force and animation. *fff*

down . . . a-gain to the deep, . . . their soul

48

increase in force and animation. *Sva.* *fff*

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

retard and diminish greatly.

melt - eth a - way be - cause of the trou - ble. . . .

sfz *sfz* *p* *>*

With quiet slow motion.

BASS SOLO. expressively.

So when they cried un - to the Lord in their

pp

trou - - ble,

With tranquil rapid motion.

slower. *p*

He . . de -

- liv' - reth them out of their dis - tress. For He

mak - eth the storm to cease, . . . so that the

waves there - of are still,

for He mak - eth the storm to cease,

so that the waves there - of are still. *Sva*

50

Sva Then are they glad, be - cause they are at

a little faster.

rest, . .

then . . .

are they glad, . . .

a little faster.

then . .

are they glad, . . .

Animate and increase.

then

are

they

glad,

be -

Sva.

Animate and increase.

- cause

they

are

at rest,

Sva.

51

Very broad.
f

then are they glad, . . . be - -

mf Very broad.

- - cause they are at rest, and so He

bring - eth them un - to the ha - - ven where they would

Faster and with more force.

Faster and with more force.

be. . .

f

BASS SOLO.

ff

O

that

men

would

CHORUS.

O

that

men

would

O

that

men

would

O

that

men

would

A little faster.

O

that

men

would

8va.....

there - fore praise the Lord.

there - fore praise the Lord for His good-ness, and de - clare

there - fore praise the Lord for His good-ness, and de - clare

there - fore praise the Lord for His good-ness, and de - clare

there - fore praise the Lord, . . . and de - clare

8va.....

the won - ders that He do - eth for the chil - dren of

the won - ders that He do - eth for the chil - dren of

the won - ders that He do - eth for the chil - dren of

the won - ders that He do - eth for the chil - dren of

men. That they would ex - alt Him al - so

men. That they would ex - alt Him al - so

men. That they would ex - alt Him al - so

men. That they would ex - alt Him al - so

in the con - gre - ga - tion of the peo - ple, and

in the con - gre - ga - tion of the peo - ple, and

so in the con - gre - ga - tion of the peo - ple, and

so in the con - gre - ga - tion of the peo - ple, and

praise Him in the seat of the el - - -

praise Him in the seat of the el - - -

praise Him in the seat of the el - - -

praise Him in the seat of the el - - -

Sva.....

ders ! For . . . He mak - - -

ders ! He mak - eth . .

ders ! For .

ders !

52

ff

eth the storm . . to cease, He mak - eth the *dim.*
 . . . the storm . . to cease, He mak - eth the *dim.*
 . . . He mak - eth the storm, He mak - eth the *dim.*
ff For He mak - eth, . . He mak - eth, He mak - eth *dim.*

ff *dim.*

53

More tranquilly.

storm to cease, He mak - eth the storm . . to *mf*
 storm to cease, He mak - eth the storm to *mf*
 storm to cease, He mak - eth the storm to *mf*
 the storm to cease, He mak - eth the storm to *mf*

53

More tranquilly.

mf

cease. And so He bring - eth them . . un -

cease. And so He bring - eth them . . un -

cease. And so He bring - eth them . . un -

cease. And so He bring - eth them un -

to the ha - ven . . where . . they would be, . . .

to the ha - ven where they would be, . . .

to the ha - ven where they would be, . . .

to the ha - ven where they would be, . . .

where they would be. ppp

where they would be. ppp

where they would be. ppp

where they would be. ppp

No. 5. SOPRANO SOLO.—“HE TURNETH THE FLOODS INTO A WILDERNESS.”

Andantino.

PIANO.

Ped.

The piano introduction is in G major, 6/8 time, marked Andantino. It features a flowing melody in the right hand and a supporting bass line in the left hand, with a pedal point in the left hand.

p

He

f *dim.* *p* *p*

The first vocal entry is on the word "He". The piano accompaniment is in G major, 6/8 time, marked *f* and *dim.* The vocal line is in G major, 6/8 time, marked *p*.

54

turn-eth the floods in - to a wil-der-ness, and dri - eth up the wa - ter-springs. A

mf *sf*

The second vocal entry begins at measure 54. The piano accompaniment is in G major, 6/8 time, marked *mf* and *sf*. The vocal line is in G major, 6/8 time, marked *mf*.

fruit - ful land mak-eth He bar-ren, for the wick-ed-ness of them that dwell there-in. . . .

mf *increase.* *f*

The third vocal entry begins with the word "fruit". The piano accompaniment is in G major, 6/8 time, marked *mf* and *increase.* The vocal line is in G major, 6/8 time, marked *f*.

p

He turn-eth the floods in - to a wilderness, and

sfz *dim.* *p*

Ped. *

p *Faster.*

dri - eth up, and dri - eth up . . the wa - ter - springs. . . . A -

Faster. *pp* *p*

55

- gain, He mak-eth the wil - der - ness a stand - - ing wa - - ter, and

p

wa - ter - springs of a dry ground, of a dry

mf

ground.

And

mf

56

increase.

there He setteth the hun - gry, that they may build . . them, may

increase.

build them a ci - ty to dwell in ;

*f**f**f*

57

That they may sow their land, and plant vine - yards, to yield them fruits . . of

resolutely.

in - crease, He bless - eth them, so that they

dim. *p*

mul - ti - ply ex - ceed - ing - ly, and suf - fer - eth not their

increase gradually. *increase gradually.*

cat - tle.. to de - crease,

ff *f* *dim.*

p *Expressively.*

He bless - eth them, He bless - eth

p

*p Slightly retard.**In the original time.*

them.
Slightly retard.

In the original time.

p

ppp

f

dim.

59

p

dim.

pp

And . . a - gain,

when they are min - ish - ed, . . and brought low, . . through op-pression, through a - ny

fp

pizz. p

plague, . . or trou - ble; Though He suf - fer them to be e - vil in - treat - ed thro'

mf *increase.*

increase.

ity - rants, and let them

f *sfz* *dim.* *pp*

60 *p*

wan - der out of the way in the wil - der - ness, out of the way,

espress.

out of the way; Yet set-teth He the poor on high from af - flic - tion,

p dolce.

pp dolce.

and mak-eth him house - holds like a flock,

61

p He help-eth the poor, He help-eth the

pp

f poor, yet set - teth He.. the poor on high from af - fie - tion,

f

expressively. *retard slightly.*

and maketh him house - holds .. like a flock.

pp *retard slightly.* *pp* *Sva...*

No. 6.

CHORUS A CAPPELLA.—“THE RIGHTEOUS WILL CONSIDER THIS.”

Moderately and tranquilly.

SOPRANO.

ALTO.

TENOR.

BASS.

PIANO.
(For practice only.)

The righteous will con - sid - er this, and re - joice, the righteous will con - sid - er this, the

The righteous will con - sid - er this, and re - joice, the righteous will con - sid - er this, the

The righteous will con - sid - er this, and re - joice, the righteous will con - sid - er this, the

The righteous will con - sid - er this, and re - joice, the righteous will con - sid - er this, the

Moderately and tranquilly.

62

Without accent, smoothly.

righteous will con - sid - er this, and the mouth of all wickedness shall be stopped,

righteous will con - sid - er this,

righteous will con - sid - er this,

righteous will con - sid - er this,

righteous will con - sid - er this,

62

Without accent, smoothly.

and the mouth of all . . . wick - ed

and the mouth of all wickedness shall be stopped, the mouth of all

and the mouth of all wickedness shall be stopped, the mouth of all

ness shall be stopped, the mouth of all wick - ed - ness, the
 wick-ed-ness, of all wick - ed - ness shall be stopped,
 and the mouth of all wickedness shall be stopped, and the
 and the mouth of all wick-edness shall be stopped,

increase slightly.
 mouth of all wick-ed-ness, the mouth of all wick-ed-ness, the
increase slightly.
 all wick-ed-ness shall be stopped, all wick-ed-ness shall be
increase slightly.
 mouth of all wickedness shall be stopped, the mouth of
increase slightly.
 the mouth of all wick - ed - ness shall
increase slightly.

f
 mouth of all wick - ed - ness, the mouth of all wick-ed-ness shall be
 stopped, the mouth of all wick - ed - ness, the mouth of all wick-ed-ness shall be
 all wick - ed - ness, the mouth of all wick-ed-ness shall be
 be stopped, the mouth of all wicked-ness shall be stopped, be
f *ff*

stopped, the righteous will con - sid - er this, and re - joice. Who-so is wise will

stopped, the righteous will con - sid - er this, and re - joice. Who-so is wise will

stopped, the righteous will con - sid - er this, and re - joice. Who-so is

stopped, the righteous will con - sid - er this, and re - joice. Who-so is

63

pon - der these things, who - so is wise will pon - der these things, increase.

pon - der these things, who - so is wise will pon - der, who - so is increase.

wise will ponder these things, who - so is wise will pon - der, increase.

wise will ponder these things, who - so is wise will pon - der, increase.

Much broader.
who - so is wise

increase. *f* *ff* who - so is wise will pon - der, will pon - der these things, and they shall

wise will pon - der, will pon - der these things, and they shall

who - so is wise will pon - der, will pon - der these things, and they shall

who - so is wise will pon - der, will pon - der these things, and they shall

ff *Much broader.* *f*

who-so is wise will ponder these things, and they shall see the lov-ing-kindness of the

is wise, and they shall see the lov-ing-kindness of the

wise . . will pon-der these things, and they shall see the lov-ing-kindness of the

wise, is wise,

Lord, shall un-der-stand the lov-ing-kind-ness of the Lord, . . .

Lord, shall un-der-stand the lov-ing-kind-ness of the Lord, . . .

Lord, shall un-der-stand the lov-ing-kind-ness of the Lord, . . .

and they shall see the lov-ing-kind-ness, the lov-ing-

Faster. 65 dark-ness,

of the Lord. For He brought them out of dark-ness, and

of the Lord. For He brought them out of dark-ness, and

of the Lord. For He brought them out of dark-ness, and

kind-ness of the Lord. For He brought them out of dark-ness, and

out of the sha-dow of death, . . and brake their bonds in sun-der, in sun-der, in

out of the sha-dow of death, and brake their bonds in sun-der, in sun-der, in

out of the sha-dow of death, and brake their bonds in sun-der, in sun-der, in

out of the sha-dow of death, and brake their bonds, and brake their bonds, and brake . . their bonds in

pp Original time.

sun - der. . . The right-eous will con - sid - er this, and re - joice,

pp

sun - der. . . The right-eous will con - sid - er this, and re - joice, re -

pp

sun - der. . . The right-eous will con - sid - er this, and re - joice, re -

pp

sun - der. . . The right-eous will con - sid - er this, and re - joice, re -

Original time.

pp

ppp

and the mouth of all wicked-ness shall be stopped, the

ppp

joice, and the mouth of all wicked-ness shall be stopped, . . .

ppp

joice, and the mouth of all wicked-ness shall be stopped, the

ppp

joice, and the mouth of all wicked-ness shall be stopped, the

ppp

and the mouth of all wicked-ness shall be stopped, the

ppp

mouth of all wickedness shall be stopped, the mouth . . . of all

mf

the mouth . . . of all wicked-ness, . . . the mouth of all . . . wick -

mf

mouth of all wicked-ness shall be stopped, the mouth . . . of wick-ed -

mf

mouth of all wicked-ness shall be stopped, the mouth of all

mf

66

wick - ed - ness shall be stopped. Who-so is wise will pon - der these

- - - ed - ness shall be stopped. Who-so is wise will pon - der these

- - - ness . . . shall be stopped. Who-so is wise will pon - der these

wick - ed - ness shall be stopped. Who-so is wise will pon - der these

66

things, . . . who - so is wise . . . retard slightly.

things, and they shall un - der - stand, who - so is wise . . . will pon - der these retard slightly.

things, and they shall un - der - stand, who - so is wise will pon - der these retard slightly.

things, . . . who - so is wise . . . retard slightly.

things, . . . who - so is wise . . . retard slightly.

1st SOPRANO. . shall un-der-stand the lov-ing-kind-ness . . . of the

2nd SOPRANO. . shall un-der-stand the lov-ing-kind-ness of . . the . .

1st ALTO. things, and they shall un-der-stand the lov-ing-kind-ness of the

2nd ALTO. things, and they shall un-der-stand . . the lov-ing-kind-ness of the

things, and they shall un-der-stand the kind-ness of the
wise . . . shall un-der-

. . shall un-der-stand the lov-ing-kind-ness of the

much broader.

sustained. *p* Lord, who-so is wise will pon-der these things. *dim.* *pp*

Lord, who-so is wise will pon-der these things. *dim.* *pp*

Lord, who-so is wise will pon-der these things. *dim.* *pp*

Lord, who-so is wise will pon-der these things. *dim.* *pp*

sustained. *p* Lord, who-so is wise will pon-der, pon-der these things. *dim.* *pp*

stand, who-so is wise will pon-der, pon-der these things. *dim.* *pp*

p Lord, who-so is wise will pon-der these things. *dim.* *pp*

p *dim.* *pp*

No. 7. CHORUS AND QUARTET.—"O GIVE THANKS UNTO THE LORD."

Slow and sustained.

PIANO.

The first system of the musical score is for the piano accompaniment. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a 2/2 time signature. The tempo/mood is marked "Slow and sustained." The first staff begins with a mezzo-forte (*mf*) dynamic, followed by a piano (*p*) dynamic. The second staff also begins with a piano (*p*) dynamic. The music features sustained chords and moving lines in both hands.

The second system continues the piano accompaniment. It features sustained chords and moving lines in both hands. The dynamics are piano (*p*) in the first staff and piano (*p*) in the second staff. The music is characterized by its slow and sustained nature.

67 *Easter.*

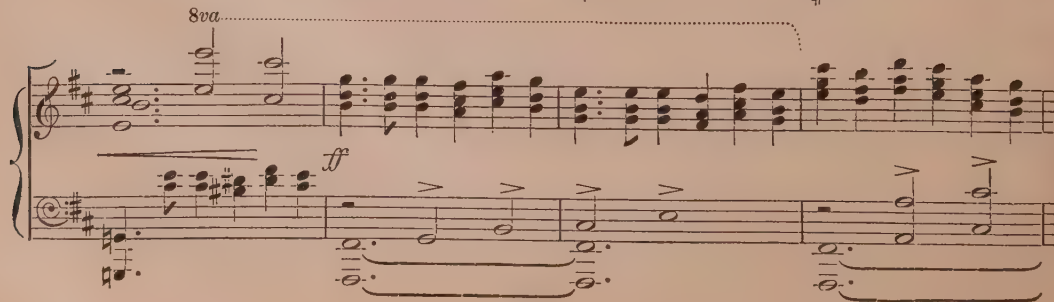
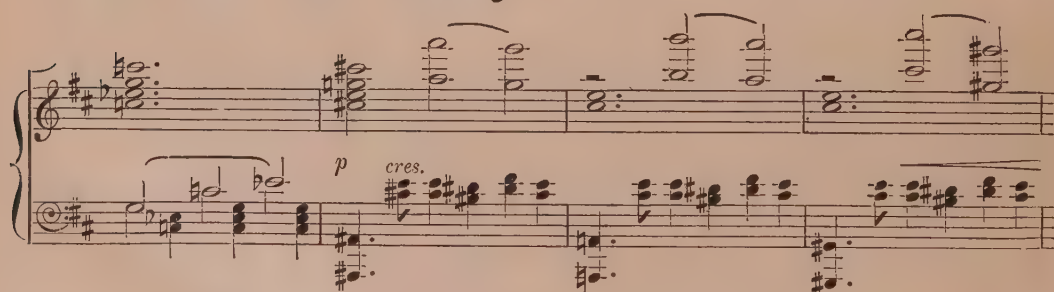
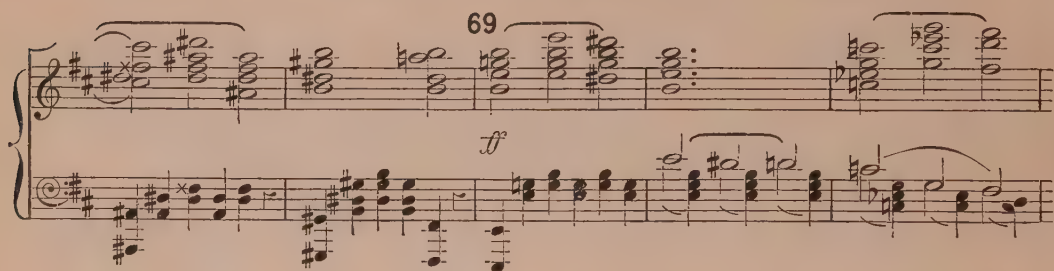
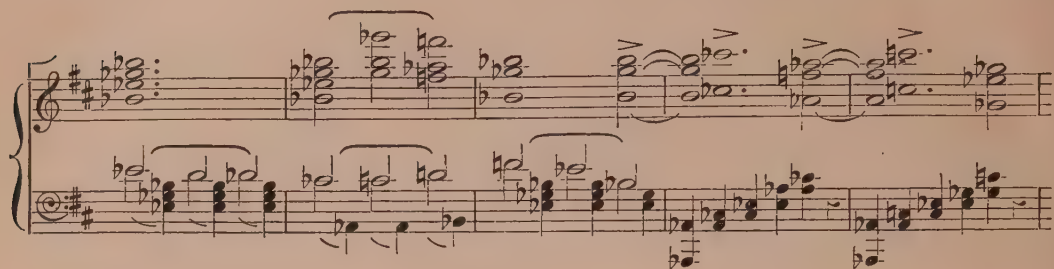
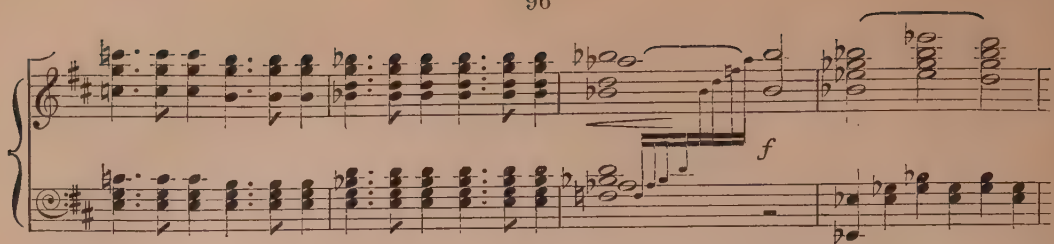
The third system of the musical score is for the piano accompaniment. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a 2/2 time signature. The tempo/mood is marked "Slow and sustained." The first staff begins with a pianissimo (*pp*) dynamic. The second staff also begins with a pianissimo (*pp*) dynamic. The music features sustained chords and moving lines in both hands.

The fourth system of the musical score is for the piano accompaniment. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a 2/2 time signature. The tempo/mood is marked "Slow and sustained." The first staff begins with a crescendo (*cres.*) dynamic. The second staff also begins with a crescendo (*cres.*) dynamic. The music features sustained chords and moving lines in both hands.

The fifth system of the musical score is for the piano accompaniment. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a 2/2 time signature. The tempo/mood is marked "Slow and sustained." The first staff begins with a forte (*f*) dynamic. The second staff also begins with a forte (*f*) dynamic. The music features sustained chords and moving lines in both hands.

68

The sixth system of the musical score is for the piano accompaniment. It consists of two staves, treble and bass clef, with a key signature of two sharps (F# and C#) and a 2/2 time signature. The tempo/mood is marked "Slow and sustained." The first staff begins with a forte (*f*) dynamic. The second staff also begins with a forte (*f*) dynamic. The music features sustained chords and moving lines in both hands.



With great force.

70 SOPRANO.
O give thanks un - to the Lord, to the Lord,

ALTO.
O give thanks un - to the Lord, to the Lord,

TENOR.
O give thanks un - to the Lord, to the Lord,

BASS.
O give thanks un - to the Lord, to the Lord,

70 O give thanks un - to the Lord, to the Lord,

p for He is gra - cious, . . for He is gra -

p for He is gra - cious, . . for He is gra -

p for He is gra - cious, . . for He is gra -

pp for He is gra - cious, . . for He is gra -

pp

cious, . . . and His mer - cy en - dur - eth for ev -

cious, . . . and His mer - cy en - dur - eth for ev -

cious, . . . and His mer - cy en - dur - eth for ev -

cious, . . . and His mer - cy en - dur - eth for ev -

p

mf 71 er. He turn - eth the floods in - to a wil - der - ness, and

mf er. He . . . turn - eth the floods, and

mf er. He turn - eth the floods to a wil - der - ness, and

mf er. He turn - eth the floods, and

mf 71

dri - - eth up the wa - ter - springs. A

dri - - eth up the wa - ter - springs. A

dri - - eth up the wa - ter - springs.

dri - - eth up the wa - ter - springs.

cres.
fruit - - ful land mak - eth He bar - ren, for the

cres.
fruit - - ful land mak - eth He bar - ren, for the

cres.
A fruit - - ful land mak - eth He

cres.
A fruit - - ful land mak - eth He

cres.
wick - ed - ness of them that dwell . . there - in.

f
wick - ed - ness of them that dwell there - in.

f
bar - ren, for the wick - ed - ness of them that dwell there - in.

f
bar - ren, for the wick - ed - ness of them that dwell there - in.

72 *Faster.*

p
A - gain, He mak - eth the wil - der - ness .

p
A - gain, He mak - eth the wil - der - ness .

p
A - gain, He mak - eth the wil - der - ness . . a

p
A - gain, He mak - eth the wil - der - ness . . a

72 *Faster.*
p

With more animation.

a stand - - - ing wa - ter, and

a stand - - - ing wa - ter, and

stand - - - ing wa - ter, and

stand - - - ing wa - ter, and

With more animation.

f wa - ter - springs . . of a dry land, and

f wa - ter - springs . . of a dry land, and

f wa - ter - springs . . of a dry land, and

f wa - ter - springs . . of a dry land, and

wa - ter - springs . . of a dry land.

wa - ter - springs . . of a dry land.

wa - ter - springs . . of a dry land.

wa - ter - springs . . of a dry land.

SOPRANOS. *With delicacy.*

p

And there . . . He set - teth the hun - gry,

p dolce.

p

that they may build . . . them, may build them a

p

that they may build them, may build them a

p

that they may build them, may build them a

p

that they may build . . . them, may build them a

f

ci - ty to dwell . . . in.

f

ci - ty to dwell . . . in.

f

ci - ty to dwell . . . in.

f

ci - ty to dwell . . . in.

f

8va.

74

that men . . . would

that men . . . would

that men . . . would

that men would

74

there - fore praise the Lord for His good - ness, and de - clare the

there - fore praise the Lord for His good - ness, and de - clare the

there - fore praise the Lord for His good - ness, and de - clare the

praise the Lord for His good - ness, and de - clare the

increase.

increase.

won - ders that He do - eth for the chil - dren of men ! For He

won - ders that He do - eth for the chil - dren of men ! For He

won - ders that He do - eth for the chil - dren of men ! For He

won - ders that He do - eth for the chil - dren of men ! For He

Sva

f *mf*

sat - is - fi - eth the emp - - ty soul, and fill - eth the

sat - is - fi - eth the emp - - ty soul, and fill - eth the

sat - is - fi - eth the emp - - ty soul, and fill - eth the

sat - is - fi - eth the emp - - ty soul, and fill - eth the

f

hun - - gry soul with good - - - ness.

hun - - gry soul with good - - - ness.

hun - - gry soul with good - - - ness.

hun - - gry soul with good - - - ness.

Sva

75

QUARTET.

increase.

For He de - liv-ered them out of their dis - tress.

increase.

For He de - liv-ered them out of their dis - tress.

increase.

For He de - liv-ered them out of their dis - tress.

increase.

For He de - liv-ered them out of their dis - tress.

75

CHORUS.

increase.

O . . . that men would there - fore praise the

increase.

O . . . that men would there - fore praise the

increase.

O . . . that men would there - fore praise the

increase.

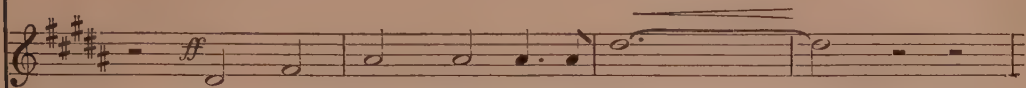
O . . . that men would there - fore praise the

75

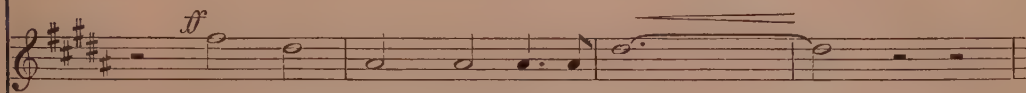
*pp**increase.*



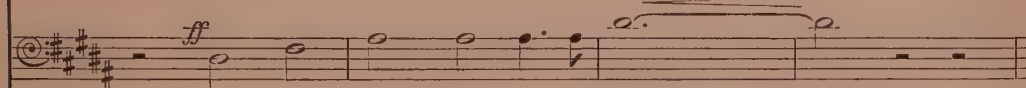
O that men would praise the Lord.



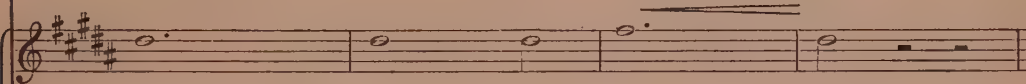
O that men would praise the Lord.



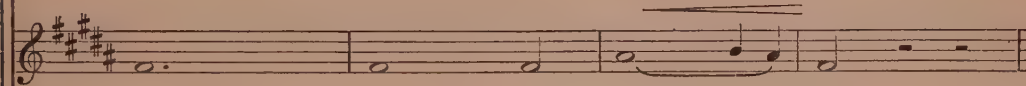
O that men would praise the Lord.



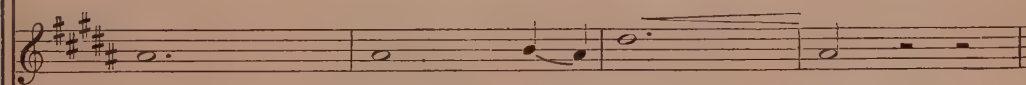
O that men would praise the Lord.



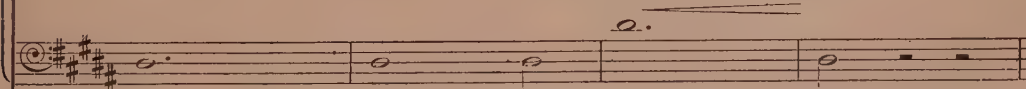
Lord for His good - - ness,



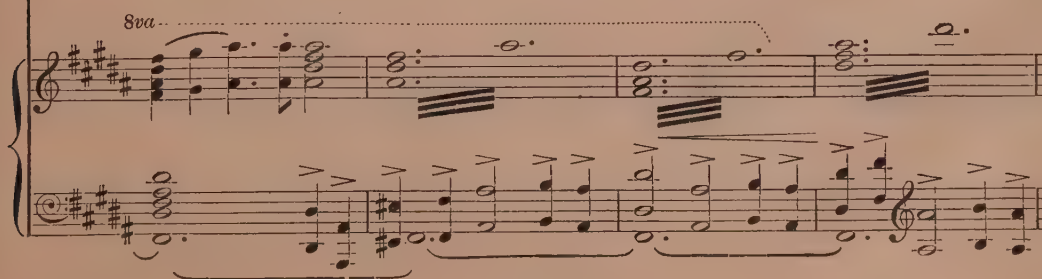
Lord for His good - - ness,



Lord for His good - - ness,



Lord for His good - - ness,



ff

O that men . . would there-fore praise the Lord for His

ff

O that men . . would there-fore praise the Lord for His

ff

O that men . . would there-fore praise the Lord for His

O that men would praise the Lord, O that men would praise Him for His

8va

ff

76

good - ness, and de - clare . . His won - - - - -

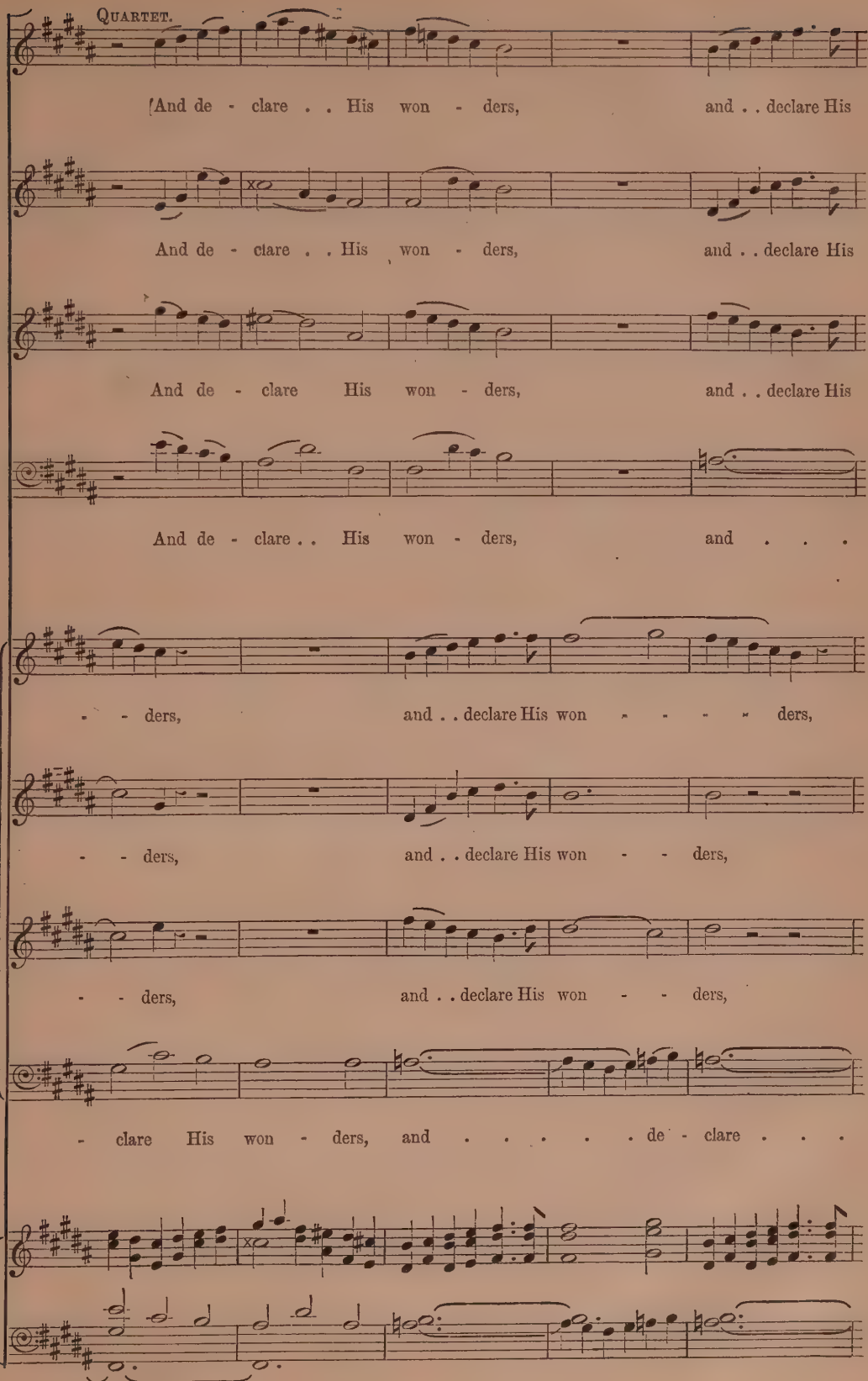
good - ness, and de - clare . . His won - - - - -

good - ness, and de - clare . . His won - - - - -

good - ness, and de - clare, . . and de -

76

QUARTET.



And de - clare . . His won - ders, and . . declare His

And de - clare . . His won - ders, and . . declare His

And de - clare His won - ders, and . . declare His

And de - clare . . His won - ders, and . . .

- ders, and . . declare His won - ders,

- ders, and . . declare His won - ders,

- ders, and . . declare His won - ders,

- clare His won - ders, and . . . de - clare . . .

won - - ders, de - clare His wonders, for His mer -

won - - ders, and declare His won - ders, His mer -

won - - ders, and declare His won - - ders, His mer -

. . . de - clare, for His mer -

and . . de - clare . . His won - ders, . . for His mer -

and . . de - clare . . His won - ders, . . for His mer -

and de - clare . . His won - ders, . . for His mer -

. . . His won - - - - - ders, . . . for His mer -

and . . de - clare . . His won - ders, . . for His mer -

- cy en - dur - - eth, His mer - cy en - dur - - eth for

- cy en - dur - - - - eth, en - dur - - eth for

- cy en - dur - eth, His mer - cy en - dur - - eth for

- cy en - dur - eth for ev - er, His mer - - cy en - dur - eth for

- cy en - dur - eth for ev - er, His mer - cy en - dur - - eth for

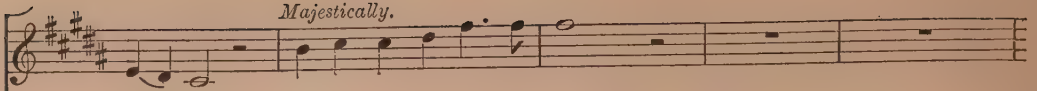
- cy en - dur - eth for ev - er, His mer - cy en - dur - eth for

- cy en - dur - eth for ev - er, His mer - cy en - dur - - eth for

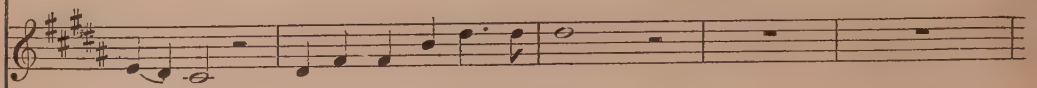
- cy en - dur - eth for ev - er, His mer - - cy en - dur - eth for

- cy en - dur - eth for ev - er, His mer - - cy en - dur - eth for

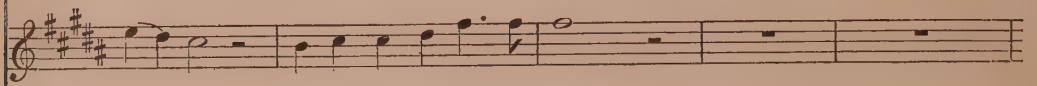
- cy en - dur - eth for ev - er, His mer - - cy en - dur - eth for

Majestically.

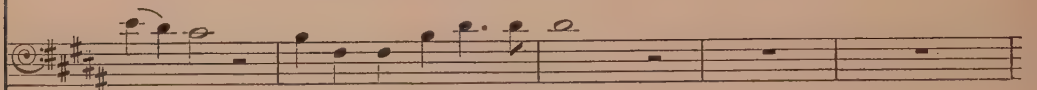
O give thanks un - to the Lord,



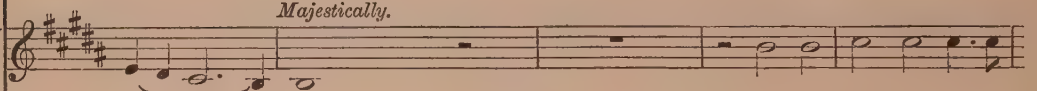
O give thanks un - to the Lord,



O give thanks un - to the Lord,

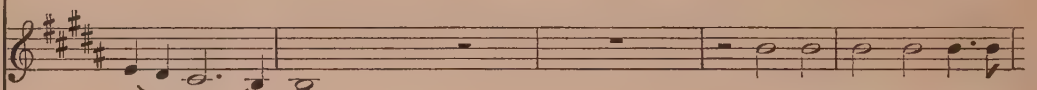


O give thanks un - to the Lord,

Majestically.

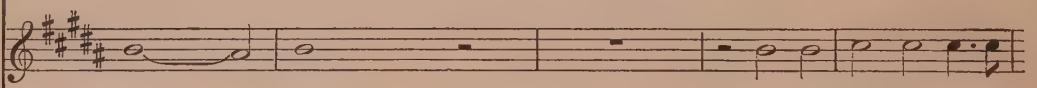
ev - - er,

O give thanks un - to the



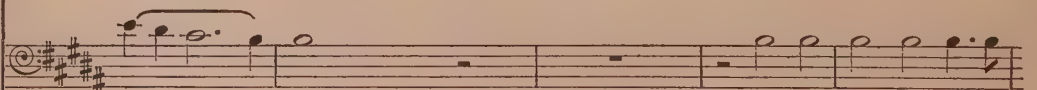
ev - - er,

O give thanks un - to the



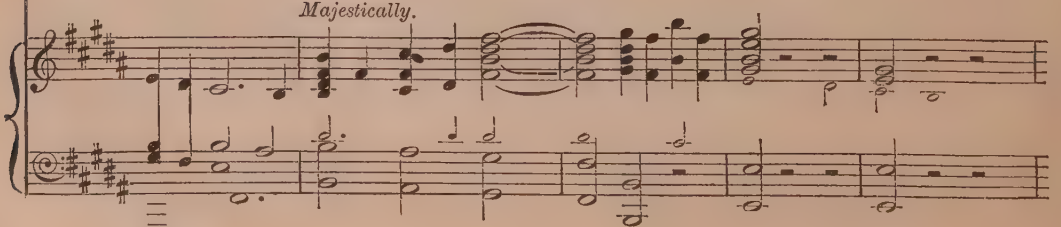
ev - - er,

O give thanks un - to the



ev - - er,

O give thanks un - to the

Majestically.

O give thanks un-to the Lord,

O give thanks un-to the Lord,

O give thanks un-to the Lord,

O give thanks un-to the Lord,

Lord, O give thanks un - to the

Lord, O give thanks un - to the

Lord, O give thanks un - to the

Lord, O give thanks un - to the

Lord, to the Lord, for

Lord, to the Lord, for

Lord, to the Lord, for

Lord, to the Lord, for

He is gra - cious, . . and His mer - cy en - dur - eth,

He is gra - cious, . . and His mer - cy en - dur - eth,

He is gra - cious, . . and His mer - cy en - dur - eth,

He is gra - cious, . . and His mer - cy en - dur - eth,

Faster.

en - dur - eth for ev - - - er, for ev - - -

en - dur - eth for ev - - - er, for ev - - -

en - dur - eth for ev - - - er, for ev - - -

en - dur - eth for ev - - - er, for ev - - -

er, for ev - - - er.

er, for ev - - - er.

er, for ev - - - er.

er, for ev - - - er.

er, for ev - - - er.

OF

	Paper Cover.	Paper Board.	Cloth Gilt.
MINSTER BELLS (Female voices) ...	2/6	—	—
SPRINGTIME (ditto) (Sol-FA, 0/6) ...	2/6	—	—
SUMMER (ditto) ...	2/6	—	—
THE FAYS' FROLIC (ditto) ...	2/6	—	—
THE GOLDEN CITY (ditto) (Sol-FA, 0/6) ...	2/6	—	—
THE SILVER CLOUD (ditto) ...	2/6	—	—
THE WATER FAIRIES (ditto) ...	2/6	—	—
THE WISHING STONE (ditto) ...	2/6	—	—
J. H. ADAMS.			
A DAY IN SUMMER (Sol-FA, 0/6) ...	1/6	—	—
T. ADAMS.			
THE CROSS OF CHRIST (Sol-FA, 0/6) ...	1/0	—	—
THE HOLY CHILD (Sol-FA, 0/6) ...	1/0	—	—
THE RAINBOW OF PEACE ...	1/0	—	—
B. AGUTTER.			
MISSA DE BEATA MARIÄ VIRGINE, IN C (English) (Female voices) ...	2/6	—	—
MISSA DE SANCTO ALBANO (English) ...	3/0	4/0	5/0
THOMAS ANDERTON.			
THE NORMAN BARON ...	1/0	1/6	—
WRECK OF THE HESPERUS (Sol-FA, 0/4) ...	1/0	—	—
YULE TIDE ...	1/6	2/0	3/0
J. H. ANGER.			
A SONG OF THANKSGIVING... ..	1/6	—	—
W. I. ARGENT.			
MASS, IN B FLAT ...	2/6	—	—
P. ARMES.			
HEZEKIAH ...	2/6	—	—
ST. BARNABAS ...	2/0	—	—
ST. JOHN THE EVANGELIST ...	2/6	—	—
A. D. ARNOTT.			
THE BALLAD OF CARMILHAN (Sol-FA, 1/6) ...	2/6	—	—
YOUNG LOCHINVAR (Sol-FA, 0/6) ...	1/6	—	—
E. ASPA.			
ENDYMION ...	4/0	—	—
THE GIPSIES ...	1/0	—	—
ASTORGA.			
STABAT MATER ...	1/0	1/6	—
J. C. BACH.			
I WRESTLE AND PRAY (Sol-FA, 0/2) ...	0/4	—	—
J. S. BACH.			
A STRONGHOLD SURE (Choruses only) (Sol-FA, 0/6) ...	1/0	—	—
BE NOT AFRAID (Sol-FA, 0/4) ...	0/6	—	—
BIDE WITH US ...	1/0	—	—
BLESSING, GLORY, AND WISDOM ...	0/6	—	—
CHRISTMAS ORATORIO ...	2/0	2/6	4/0
Ditto (PARTS 3 & 4) ...	1/8	—	—
GOD GOETH UP WITH SHOUTING ...	1/0	—	—
GOD SO LOVED THE WORLD ...	1/0	—	—
GOD'S TIME IS THE BEST (Sol-FA, 0/6) ...	1/0	—	—
JESUS, NOW WILL WE PRAISE THEE ...	1/0	—	—
JESU, PRICELESS TREASURE ...	1/0	—	—
MAGNIFICAT ...	1/0	—	—
MASS, IN B MINOR ...	2/6	3/0	4/0
MISSA BREVIS, IN A ...	1/6	—	—
MY SPIRIT WAS IN HEAVINESS ...	1/0	—	—
O LIGHT EVERLASTING ...	1/0	—	—
THE PASSION (S. JOHN) ...	2/0	2/6	4/0
THE PASSION (S. MATTHEW) ...	2/6	3/0	—
Ditto (Abridged, as used at St. Paul's) ...	1/6	—	—
THOU GUIDE OF ISRAEL ...	1/0	—	—
WHEN WILL GOD RECALL MY SPIRIT ...	1/0	—	—
A. S. BAKER.			
COMMUNION SERVICE, IN E ...	1/6	—	—
J. BARNBY.			
REBEKAH (Sol-FA, 0/9) ...	1/0	1/6	2/6
THE LORD IS KING (97th Psalm) (Sol-FA, 1/0) ...	1/6	2/0	—
LEONARD BARNES.			
THE BRIDAL DAY ...	2/6	—	4/6
J. F. BARNETT.			
PARADISE AND THE PERI ...	4/0	—	6/0
THE ANCIENT MARINER (Sol-FA, 2/0) ...	3/6	4/0	5/0
THE RAISING OF LAZARUS ...	6/6	—	9/0
THE WISHING BELL (Female voices) (Sol-FA, 1/0) ...	2/6	—	—
BEETHOVEN.			
A CALM SEA AND A PROSPEROUS VOYAGE ...	0/4	—	—
CHORAL FANTASIA (Sol-FA, 0/3) ...	1/0	—	—
CHORAL SYMPHONY ...	2/6	—	—
Ditto, VOCAL PART (Sol-FA, 0/6) ...	1/6	—	—
COMMUNION SERVICE, IN C ...	1/6	—	3/0
ENGEDI; OR, DAVID IN THE WILDERNESS ...	1/0	1/6	2/6
MASS, IN C ...	1/0	1/6	2/6
MASS, IN D ...	2/0	2/6	4/0
MEEK, AS THOU LIVEDST ...	0/2	—	—
MOUNT OF OLIVES (CHORUSES, Sol-FA, 0/6) ...	1/0	1/6	2/6
RUINS OF ATHENS ...	1/6	—	—
THE PRAISE OF MUSIC ...	1/6	2/0	3/0
A. H. BEHREND.			
SINGERS FROM THE SEA (Sol-FA, 0/9) ...	1/6	—	—
WILFRED BENDALL.			
A LEGEND OF BRENGZ (Female voices) ...	1/6	—	—
THE LADY OF SHALOTT (Female voices) ...	2/6	—	—
Ditto, Sol-FA, 1/0) ...	—	—	—
SONG DANCES. Vocal Suite. (Female Voices) ...	2/0	—	—
KAREL BENDL.			
WATER-SPRITE'S REVENGE (Female voices) ...	1/0	—	—
SIR JULIUS BENEDICT.			
PASSION MUSIC FROM ST. PETER ...	1/6	—	—
ST. PETER ...	3/0	3/6	5/0
THE LEGEND OF ST. CECILIA (Sol-FA, 1/6) ...	2/6	3/0	4/0
GEORGE J. BENNETT.			
EASTER HYMN ...	1/0	—	—
SIR W. STERNDAL BENNETT.			
INTERNATIONAL EXHIBITION ODE (1862) ...	1/0	—	—
THE MAY QUEEN (Sol-FA, 1/0) ...	3/0	3/6	5/0
THE WOMAN OF SAMARIA (Sol-FA, 1/0) ...	4/0	—	6/0
G. R.			

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EDWARD BUNNETT.				ANTONIN DVOŘÁK.			
OUT OF THE DEEP (130th Psalm)	1/0	—	—	COMMUNION SERVICE, IN D	2/6	—	—
W. BYRD.				MASS, IN D	2/6	—	—
MASS FOR FOUR VOICES	2/6	—	—	PATRIOTIC HYMN	1/6	—	—
CARISSIMI.				Ditto (German and Bohemian Words) ...	3/0	—	—
JEPHTHAH	1/0	—	—	REQUIEM MASS	5/0	6/0	7/6
J. D. CARNELL.				ST. LUDMILA	5/0	6/0	7/6
SUPPLICATION	5/0	—	—	Ditto (German and Bohemian Words) ...	8/0	—	—
GEORGE CARTER.				STABAT MATER	2/6	3/0	4/0
SINFONIA CANTATA (116th Psalm)	2/0	—	3/6	THE SPECTRE'S BRIDE (Sol-FA, 1/6) ...	3/0	3/6	5/0
WILLIAM CARTER.				Ditto (German and Bohemian Words) ...	6/0	—	—
PLACIDA	2/0	2/6	4/0	A. E. DYER.			
CHERUBINI.				ELECTRA OF SOPHOCLES	1/6	2/0	—
FOURTH MASS, IN C	1/0	1/6	2/6	SALVATOR MUNDI	2/6	—	—
REQUIEM MASS, C MINOR (Latin and English) ...	1/0	1/6	2/6	H. J. EDWARDS.			
SECOND MASS, IN D MINOR	2/0	2/6	3/6	PRaise TO THE HOLIEST	1/6	—	—
THIRD MASS (CORONATION)	1/0	1/6	2/6	THE ASCENSION	2/6	—	—
E. T. CHIPP.				THE EPIPHANY	2/0	—	—
JOB	4/0	—	—	EDWARD ELGAR.			
NAOMI	2/0	—	—	CARACTACUS	3/6	4/0	5/0
HAMILTON CLARKE.				KING OLAF (Sol-FA, Choruses only, 1/6) ...	3/0	—	5/0
DRUMS AND VOICES (Operetta) (Sol-FA, 0/9) ...	2/0	—	—	TE DEUM AND BENEDICTUS	1/0	—	—
HORNPIPE HARRY (Sol-FA, 0/9)	2/6	—	—	THE BANNER OF ST. GEORGE (Sol-FA, 1/0) ...	1/6	—	—
PEPIN THE PIPPIN (Operetta), both Notations ...	2/6	—	—	THE BLACK KNIGHT	2/0	—	—
Ditto, Sol-FA, 0/9)	—	—	—	THE LIGHT OF LIFE (Lux Christi)	2/6	—	—
THE DAISY CHAIN (Operetta) (Sol-FA, 0/9) ...	2/6	—	—	ROSALIND F. ELLICOTT.			
THE MISSING DUKE (Operetta) (Sol-FA, 0/9) ...	2/6	—	—	ELYSIUM	1/0	—	—
GERARD F. COBB.				THE BIRTH OF SONG	1/6	—	—
A SONG OF TRAFALGAR (Men's voices)	2/0	—	—	GUSTAV ERNEST.			
S. COLERIDGE-TAYLOR.				ALL THE YEAR ROUND (Female vv.) (Sol-FA, 0/9) ...	2/6	—	—
SCENES FROM THE SONG OF HIAWATHA	3/6	4/0	5/0	A. J. EYRE.			
HIAWATHA'S WEDDING-FEAST (from the above) ...	1/6	—	—	COMMUNION SERVICE IN D	1/0	—	—
THE DEATH OF MINNEHAHA (" " ")	1/6	—	—	T. FACER.			
HIAWATHA'S DEPARTURE (" " ")	2/0	—	—	A MERRY CHRISTMAS (Sol-FA, 0/6)	1/0	—	—
FREDERICK CORDER.				RED RIDING-HOOD'S RECEPTION (Operetta) ...	2/6	—	—
THE BRIDAL OF TRIERMAIN (Sol-FA, 1/0)	2/6	—	—	Ditto, Sol-FA, 0/9)	—	—	—
SIR MICHAEL COSTA.				E. FANING.			
THE DREAM	1/0	—	—	BUTTERCUPS AND DAISIES (Female voices) ...	2/6	—	—
H. COWARD.				Ditto, Sol-FA, 1/0)	—	—	—
THE STORY OF BETHANY (Sol-FA, 1/6)	2/6	3/0	—	HENRY FARMER.			
F. H. COWEN.				MASS, IN B FLAT (Latin and English) (Sol-FA, 1/0) ...	2/0	2/6	3/6
A DAUGHTER OF THE SEA (Female voices) ...	2/0	—	—	MYLES B. FOSTER.			
Ditto, Sol-FA, 1/0)	—	—	—	SNOW FAIRIES (Female voices)	1/6	—	—
A SONG OF THANKSGIVING	1/6	—	—	THE ANGELS OF THE BELLS (Female voices) ...	1/6	—	—
CHRISTMAS SCENES (Female voices) (Sol-FA, 0/9) ...	2/0	—	—	Ditto, Sol-FA, 0/8)	—	—	—
DREAM OF ENDYMION	2/6	—	—	THE BONNIE FISHWIVES (Female vv.) (Sol-FA, 0/9) ...	2/6	—	—
ODE TO THE PASSIONS	2/0	—	—	THE COMING OF THE KING (Female voices) ...	1/6	—	—
RUTH (Sol-FA, 1/6)	4/0	4/6	6/0	Ditto, Sol-FA, 0/8)	—	—	—
ST. JOHN'S EVE (Sol-FA, 1/6)	2/6	3/0	4/0	THE LADY OF THE ISLES	1/6	—	—
SLEEPING BEAUTY (Sol-FA, 1/6)	2/6	3/0	4/0	ROBERT FRANZ.			
SUMMER ON THE RIVER (Female vv.) (Sol-FA, 0/9) ...	2/0	—	—	PRAISE YE THE LORD (117th Psalm)	1/0	—	—
THE ROSE OF LIFE (Female voices) (Sol-FA, 0/9) ...	2/0	—	—	NIELS W. GADE.			
THE WATER LILY	2/6	—	—	CHRISTMAS EVE (Sol-FA, 0/4)	1/0	1/6	—
VILLAGE SCENES (Female voices) (Sol-FA, 0/9) ...	1/6	—	—	COMALA	2/0	2/6	4/0
J. MAUDE CRAMENT.				ERL-KING'S DAUGHTER (Sol-FA, 0/9)	1/0	1/6	2/8
I WILL MAGNIFY THEE, O GOD (145th Psalm) ...	2/6	—	—	PSYCHE (Sol-FA, 1/6)	2/6	3/0	4/0
LITTLE RED RIDING-HOOD (Female voices) ...	2/0	—	—	SPRING'S MESSAGE (Sol-FA, 0/3)	0/8	—	—
W. CRESER.				THE CRUSADERS (Sol-FA, 1/0)	2/0	2/6	4/0
EUDORA (A dramatic Idyll)	2/6	—	—	ZION	1/0	1/6	2/6
W. CROTCH.				HENRY GADSBY.			
PALESTINE	3/0	3/6	5/0	ALCESTIS (Male voices)	4/0	—	—
W. H. CUMMINGS.				COLUMBUS (Male voices)	2/6	—	—
THE FAIRY RING	2/6	—	—	LORD OF THE ISLES (Sol-FA, 1/6)	2/6	—	—
W. G. CUSINS.				ODE (for s.s.a.)	1/0	—	—
TE DEUM	1/6	—	—	F. W. GALPIN.			
FÉLICIEN DAVID.				YE OLDE ENGLYSHE PASTYMES	1/6	—	—
THE DESERT (Male voices)	1/6	2/0	—	G. GARRETT.			
H. WALFORD DAVIES.				HARVEST CANTATA (Sol-FA, 0/6)	1/0	—	—
HERVÉ RIEL	1/0	—	—	THE SHUNAMITE	3/0	—	—
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LAZARUS	2/6	—	—	EZEKIEL	4/0	—	—
F. G. DOSSERT.				THE WILD HUNTSMAN	1/0	1/6	—
COMMUNION SERVICE IN E MINOR	2/0	—	—	A. R. GAUL.			
MASS, IN E MINOR	5/0	—	—	AROUND THE WINTER FIRE (Female voices) ...	2/0	—	—
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THE WRECK OF THE HESPERUS	1/0	—	—	JOAN OF ARC (Sol-FA, 1/0)	2/6	3/0	4/0
				PASSION SERVICE	2/6	3/0	4/0
				RUTH (Sol-FA, 0/9)	2/0	2/6	4/0
				THE ELFIN HILL	2/0	—	—
				THE HARE AND THE TORTOISE (Sol-FA, 0/6) ...	1/0	—	—
				THE HOLY CITY (Sol-FA, 1/0)	2/6	3/0	4/0
				THE LEGEND OF THE WOOD (Female voices) ...	1/0	—	—
				Ditto, Sol-FA, 0/8)	—	—	—
				THE TEN VIRGINS (Sol-FA, 1/0)	2/6	3/0	4/0
				TOILERS OF THE DEEP (Female voices)	2/0	—	—
				UNA	2/6	3/0	4/0
				Ditto, Sol-FA, 1/0)	—	—	—

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TE DEUM ...	2/0	2/6	4/0	FAIR ROSAMOND (Sol-FA, 2/0) ...	3/6	4/0	5/0
THE PASSION OF OUR LORD (Der Tod Jesu) ...	2/0	2/6	4/0	EDWARD HECHT.			
ALAN GRAY.				ERIC THE DANE ...	3/0	—	—
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Or, singly:—				Ditto, IN E FLAT ...	2/0	—	4/0
LET THY HAND BE STRENGTHENED ...	0/6	—	—	Ditto, IN D ...	2/0	—	4/0
MY HEART IS INDITING ...	0/8	—	—	FIRST MASS, IN B FLAT ...	1/0	1/6	2/6
THE KING SHALL REJOICE ...	0/8	—	—	QUOD IN ORBE (Latin and English) ...	0/4	—	—
THE WAYS OF ZION ...	1/0	—	—	SECOND MASS, IN E FLAT ...	1/0	1/6	2/6
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O COME, LET US SING UNTO THE LORD (5th Chandos Anthem) ...	1/0	—	—				
ODE ON ST. CECILIA'S DAY ...	1/0	1/6	2/6				
O PRAISE THE LORD (6th Chandos Anthem) ...	1/0	—	—				
SAUL (Sol-FA, 1/0) ...	2/0	2/6	4/0				
SAUL (CHORUSES ONLY, 1/0) ...	2/0	2/6	4/0				
SEMELE... ..	3/0	3/6	5/0				
SOLOMON ...	2/0	2/6	4/0				
SUSANNA ...	3/0	3/6	5/0				

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C. WARWICK JORDAN.				COMMUNION SERVICE, IN A	1/0	—	—
BLOW YE THE TRUMPET IN ZION	1/0	—	—	Ditto, IN C	1/0	—	—
N. KILBURN.				J. T. MASSER.			
BY THE WATERS OF BABYLON	1/0	—	—	HARVEST CANTATA	1/0	—	—
THE LORD IS MY SHEPHERD (23rd Psalm)	0/8	—	—	J. H. MAUNDER.			
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ALFRED KING.				J. H. MEE.			
THE EPIPHANY	3/0	—	—	DELPHI, A LEGEND OF HELLAS (Male voices)	1/0	—	—
OLIVER KING.				HORATIUS (Male voices)	1/0	—	—
BY THE WATERS OF BABYLON (137th Psalm)	1/6	—	—	MISSA SOLENNIS, IN B FLAT	2/0	—	—
THE NAIADS (Female voices)	2/6	—	—	MENDELSSOHN.			
THE ROMANCE OF THE ROSES	2/6	—	—	ANTIGONE (Male voices) (Sol-FA, 1/0)	4/0	—	—
THE SANDS O' DEE	1/0	—	—	AS THE HART PANTS (42nd Psalm) (Sol-FA, 0/6)	1/0	—	—
J. KINROSS.				COME, LET US SING (95th Psalm) (Sol-FA, 0/6)	1/0	—	—
SONGS IN A VINEYARD (Female vv.) (Sol-FA, 0/6)	2/6	—	—	NOT UNTO US, O LORD (115th Psalm)	1/0	—	5/0
J. T. KLEE.				WHEN ISRAEL OUT OF EGYPT CAME	1/0	—	—
MASS OF ST. DOMINIC	2/0	—	—	(Ditto, Sol-FA, 0/9)	1/0	1/6	4/0
H. LAHEE.				ATHALIE (Sol-FA, 0/9)	1/0	—	—
THE SLEEPING BEAUTY (Female vv.) (Sol-FA, 0/6)	2/6	—	—	AVE MARIA (Saviour of Sinners), 8 voices	1/0	—	—
EDWIN H. LEMARE.				CHRISTUS (Sol-FA, 0/6)	1/0	—	—
TIS THE SPRING OF SOULS TO-DAY	1/0	—	—	ELIJAH (Pocket Edition)	1/0	1/6	2/0
LEONARDO LEO.				ELIJAH (Sol-FA, 1/0)	2/0	2/6	4/0
DIXIT DOMINUS	1/0	1/6	—	FESTGESANG (Hymns of Praise)	1/0	—	—
F. LEONI.				Ditto (Male voices)	1/0	—	—
THE GATE OF LIFE	2/0	—	—	HEAR MY PRAYER (s. solo and chorus) (Sol-FA, 0/2)	1/0	—	—
H. LESLIE.				Ditto	0/4	—	—
THE FIRST CHRISTMAS MORN	2/6	—	—	HYMN OF PRAISE (Lobgesang) (Sol-FA, 1/0)	1/0	1/6	2/6
F. LISZT.				JUDGE ME, O GOD (43rd Psalm) (Sol-FA, 0/1½)	0/4	—	—
THE LEGEND OF ST. ELIZABETH	3/0	3/6	5/0	LAUDA SION (Praise Jehovah) (Sol-FA, 0/9)	2/0	2/6	4/0
THIRTEENTH PSALM	2/0	—	—	LORD, HOW LONG WILT THOU (Sol-FA, 0/4)	1/0	—	—
C. H. LLOYD.				LORELEY (Sol-FA, 0/6)	1/0	—	—
A HYMN OF THANKSGIVING	2/0	—	—	MAN IS MORTAL (8 voices)	1/0	—	—
ALCESTIS	1/6	—	—	MIDSUMMER NIGHT'S DREAM (Female voices)	1/0	—	—
ANDROMEDA	3/0	3/6	5/0	(Ditto, Sol-FA, 0/4)	0/6	—	—
A SONG OF JUDGMENT	2/6	3/0	4/0	MY GOD, WHY, O WHY HAST THOU FOR- SAKEN ME (22nd Psalm)	0/6	—	—
HERO AND LEANDER	1/6	—	—	GEDIPUS AT COLONOS (Male voices)	3/0	—	—
ROSSALL	2/0	—	—	ST. PAUL (Sol-FA, 1/0)	2/0	2/6	4/0
SIR OGIE AND THE LADIE ELSIE	1/6	—	—	ST. PAUL (Pocket Edition)	1/0	1/6	2/0
THE GLEANERS' HARVEST (Female voices)	2/6	—	—	SING TO THE LORD (98th Psalm)	0/8	—	—
THE LONGBEARDS' SAGA (Male voices)	1/6	—	—	SIX ANTHEMS for the Cathedral at Berlin. For 8 voices, arranged in 4 parts	0/8	—	—
THE SONG OF BALDER	1/0	—	—	SON AND STRANGER (Operetta)	4/0	—	—
CLEMENT LOCKNANE.				THE FIRST WALPURGIS NIGHT (Sol-FA, 1/0)	1/0	1/6	2/6
THE ELFIN QUEEN (Female voices)	2/6	—	—	THREE MOTETS FOR FEMALE VOICES	1/0	—	—
HARVEY LÖHR.				TO THE SONS OF ART (Male voices) (Sol-FA, 0/3)	1/0	—	—
THE QUEEN OF SHEBA	5/0	—	—	WHY RAGE FIERCELY THE HEATHEN	0/6	—	—
W. H. LONGHURST.				R. D. METCALFE AND A. KENNEDY.			
THE VILLAGE FAIR	2/0	2/6	—	PRINCE FERDINAND (Operetta) (Sol-FA, 0/9)	2/0	—	—
C. EGERTON LOWE.				MEYERBEER.			
LITTLE BO-PEEP (Operetta). (Sol-FA, 0/4)	1/0	—	—	NINETY-FIRST PSALM (Latin)	1/0	—	—
HAMISH MacCUNN.				Ditto (English)	1/0	—	—
LAY OF THE LAST MINSTREL (Sol-FA, 1/6)	2/6	3/0	4/0	A. MOFFAT.			
LORD ULLIN'S DAUGHTER (Sol-FA, 0/8)	1/0	—	—	A CHRISTMAS DREAM (A Cantata for Children)	1/6	—	—
G. A. MACFARREN.				(Ditto, Sol-FA, 0/4)	0/6	—	—
MAY-DAY (Sol-FA, 0/6)	1/0	1/6	2/6	B. MOLIQUE.			
OUTWARD BOUND	1/0	—	2/6	ABRAHAM	3/0	3/6	5/0
SONGS IN A CORNFIELD (Female voices)	1/6	—	—	J. A. MOONIE.			
(Ditto, Sol-FA, 0/9)	—	—	—	A WOODLAND DREAM (Sol-FA, 0/9)	2/0	—	—
THE SOLDIER'S LEGACY (Operetta)	6/0	—	—	MOZART.			
A. C. MACKENZIE.				COMMUNION SERVICE, IN B FLAT (Latin and English)	1/6	—	—
BETHLEHEM	5/0	6/0	7/6	FIRST MASS (Latin and English)	1/0	1/6	2/6
Ditto, Act II, separately	2/6	—	—	GLORY, HONOUR, PRAISE Third Motet	0/3	—	—
JASON	2/6	3/0	4/0	HAVE MERCY, O LORD Second Motet	0/3	—	—
JUBILEE ODE (Sol-FA, 1/6)	2/6	—	—	KING THAMOS	1/0	1/6	—
THE BRIDE (Sol-FA, 0/8)	1/0	—	—	LITANIA DE VENERABILI ALTARIS (Eb)	1/6	2/0	3/0
THE COTTER'S SATURDAY NIGHT (Sol-FA, 1/0)	2/0	—	—	LITANIA DE VENERABILI SACRAMENTO (Bb)	1/6	2/0	3/0
THE DREAM OF JUBAL	2/6	3/0	4/0	O GOD, WHEN THOU APPEAREST First Motet	0/3	—	—
(Ditto, Choruses only, Sol-FA, 1/0)	—	—	—	REQUIEM MASS	1/0	1/6	2/6
THE NEW COVENANT	1/6	—	—	Ditto (Latin and English) (Sol-FA, 1/0)	1/0	1/6	2/6
THE ROSE OF SHARON (Sol-FA, 2/0)	5/0	6/0	7/6	SEVENTH MASS, IN B FLAT	1/0	—	—
THE STORY OF SAID	3/0	3/6	5/0	SPLENDENTE TE, DEUS First Motet	0/3	—	—
VENI, CREATOR SPIRITUS	2/0	—	—	TWELFTH MASS (Latin)	1/0	1/6	2/6
J. B. McEWEN.				Ditto (Latin and English) (Sol-FA, 0/9)	1/0	1/6	2/6
THE VISION OF JACOB	2/0	—	—	E. MUNDELLA.			
C. MACPHERSON.				VICTORY OF SONG (Female voices)	1/0	—	—
BY THE WATERS OF BABYLON (137th Psalm)	2/0	—	—	DR. JOHN NAYLOR.			
L. MANCINELLI.				JEREMIAH	3/0	—	—
ERO E LEANDRO	5/0	—	—	JOSEF NEŠVERA.			
F. W. MARKULL.				DE PROFUNDIS	2/6	—	—
ROLAND'S HORN (Male voices)	2/6	—	—	E. A. NUNN.			
				MASS, IN C	2/0	—	—

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THE MARTYRDOM OF ST. POLYCARP ...	2/6	—	—			
R. P. PAINE.						
THE LORD REIGNETH (93rd Psalm) ...	1/0	—	—			
PALESTRINA.						
MISSA ASSUMPTA EST MARIA ...	2/6	—	—			
MISSA BREVIS ...	2/6	—	—			
MISSA "O ADMIRABILE COMMERCIIUM" ...	2/6	—	—			
MISSA PAPÆ MARCELLI ...	2/0	—	—			
H. W. PARKER.						
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LEGEND OF ST. CHRISTOPHER ...	5/0	—	—			
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C. H. H. PARRY.						
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ETON ...	2/0	—	—			
INVOCATION TO MUSIC ...	2/6	—	—			
JOB (CHORUSES, Sol-FA, 1/0) ...	2/6	—	—			
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KING SAUL (CHORUSES, Sol-FA, 1/6) ...	5/0	6/0	7/6			
L'ALLEGRO (Sol-FA, 1/6) ...	2/6	—	—			
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NEBUCHADNEZZAR ...	3/0	4/0	5/0			
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B. PARSONS.						
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MAY DAY ...	1/6	—	—			
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EARLY SPRING ...	1/0	—	—			
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QUEEN AIMÉE (Female voices) ...	2/6	—	—			
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PURCELL.						
DIDO AND ÆNEAS ...	2/6	—	—			
ODE ON ST. CECILIA'S DAY ...	2/0	—	—			
TE DEUM AND JUBILATE, IN D ...	1/0	—	—			
DITTO (Edited by Dr. Bridge) (Sol-FA, 0/6) ...	1/0	—	—			
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HAROLD ...	4/0	—	6/0			
IN THE FOREST (Male voices) ...	1/0	—	—			
PSYCHE ...	5/0	—	7/0			
THE CONSECRATION OF THE BANNER ...	1/6	—	—			
THE DEATH OF YOUNG ROMILLY ...	1/6	—	—			
THE HESPERUS (Sol-FA, 0/9) ...	1/6	—	—			
DOUGLAS REDMAN.						
COR UNAM VIA UNA ...	2/6	—	—			
C. T. REYNOLDS.						
CHILDHOOD OF SAMUEL (Sol-FA, 1/0) ...	2/0	—	—			
ARTHUR RICHARDS.						
PUNCH AND JUDY (Operetta) (Sol-FA, 0/6) ...	1/6	—	—			
THE WAXWORK CARNIVAL (Sol-FA, 0/8) ...	2/0	—	—			
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JONAH ...	2/0	—	—			
W. S. ROCKSTRO.						
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J. L. ROECKEL.						
THE HOURS (Female voices) (Sol-FA, 0/9) ...	2/0	—	—			
THE SILVER PENNY (Sol-FA, 0/9) ...	2/0	—	—			
EDMUND ROGERS.						
THE FOREST FLOWER (Female voices) ...	2/6	—	—			
ROLAND ROGERS.						
FLORABEL (Female voices) (Sol-FA, 1/0) ...	2/6	—	—			
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THE LAY OF THE BELL (New Edition, translated by the Rev. J. Troutbeck, D.D.) (Sol-FA, 0/8) ...	1/0	1/6	2/6			
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(DITTO, Sol-FA, 0/4) ...						
ROSSINI.						
MOSES IN EGYPT ...	6/0	6/6	7/6			
STABAT MATER (Sol-FA, 1/0) ...	1/0	1/6	2/6			
CHARLES B. RUTENBER.						
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ED. SACHS.						
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C. SAINTON-DOLBY.						
FLORIMEL (Female voices) ...	2/6	—	—			
CAMILLE SAINT-SAËNS.						
THE HEAVENS DECLARE—CÆLI ENARRANT (19th Psalm) ...	1/6	—	—			
W. H. SANGSTER.						
ELYSIUM ...	1/0	—	—			
FRANK J. SAWYER.						
THE SOUL'S FORGIVENESS ...	1/0	—	—			
THE STAR IN THE EAST ...	2/6	—	—			
C. SCHAFER.						
OUR BEAUTIFUL WORLD ...	2/6	—	—			
H. W. SCHARTAU.						
CHRISTMAS HOLIDAYS (Female voices) ...	0/9	—	—			
SCHUBERT.						
COMMUNION SERVICE, IN A FLAT ...	2/0	—	3/6			
DITTO, IN B FLAT ...	2/0	—	3/6			
DITTO, IN C ...	2/0	—	3/6			
DITTO, IN E FLAT ...	2/0	2/6	4/0			
DITTO, IN F ...	2/0	—	3/6			
DITTO, IN G ...	2/0	—	3/6			
MASS, IN A FLAT ...	1/0	1/6	2/6			
Do., IN B FLAT ...	1/0	1/6	2/6			
Do., IN C ...	1/0	1/6	2/6			
Do., IN E FLAT ...	2/0	2/6	4/0			
Do., IN F (Sol-FA, 0/9) ...	1/0	1/6	2/6			
Do., IN G ...	1/0	1/6	2/6			
SONG OF MIRIAM (Sol-FA, 0/6) ...	1/0	—	—			
SCHUMANN.						
ADVENT HYMN, "IN LOWLY GUISE" ...	1/0	—	—			
FAUST ...	3/0	3/6	5/0			
MANFRED ...	1/0	—	—			
MIGNON'S REQUIEM ...	1/0	—	—			
NEW YEAR'S SONG (Sol-FA, 0/6) ...	1/0	—	—			
PARADISE AND THE PERI (Sol-FA, 1/6) ...	2/6	3/0	4/0			
PILGRIMAGE OF THE ROSE ...	1/0	1/6	2/6			
THE KING'S SON ...	1/0	—	—			
THE LUCK OF EDENHALL (Male voices) ...	1/6	—	—			
THE MINSTREL'S CURSE ...	1/6	—	—			
REQUIEM MASS ...	2/0	—	—			
H. SCHÜTZ.						
THE PASSION OF OUR LORD ...	1/0	—	—			
BERTRAM LUARD SELBY.						
CHORUSES AND INCIDENTAL MUSIC TO "HELENA IN TROAS" ...	3/6	—	—			
SUMMER BY THE SEA (Female voices) ...	1/6	—	—			
THE WAITS OF BREMEN (For Children) ...	1/6	—	—			
(DITTO, Sol-FA, 0/6) ...						
H. R. SHELLEY.						
VEXILLA REGIS (The Royal Banners forward go) ...	2/6	—	—			

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JOASH	4/0	—	—
MASS, IN C	1/0	—	—
R. SLOMAN.			
CONSTANTIA	2/6	—	—
SUPPLICATION AND PRAISE	2/6	—	—
HENRY SMART.			
KING RENÉ'S DAUGHTER (Female voices) ...	2/6	—	—
(Ditto, Sol-FA, 1/0)	—	—	—
THE BRIDE OF DUNKERRON (Sol-FA, 1/6) ...	2/0	2/6	4/0
J. M. SMIETON.			
ARIADNE (Sol-FA, 0/9)	2/0	—	—
CONNLA	2/6	—	—
KING ARTHUR (Sol-FA, 1/0)	2/6	—	—
ALICE MARY SMITH.			
ODE TO THE NORTH-EAST WIND	1/0	—	—
ODE TO THE PASSIONS	2/0	—	—
THE RED KING (Men's voices)	1/0	—	—
THE SONG OF THE LITTLE BALTUNG (ditto) ...	1/0	—	—
(Ditto, Sol-FA, 0/8)	—	—	—
E. M. SMYTH.			
MASS, IN D	2/6	—	—
A. SOMERVELL.			
ELEGY	1/6	—	—
MASS, IN C MINOR	2/6	—	—
ODE TO THE SEA (Sol-FA, 1/0)	2/0	—	—
PRINCESS ZARA	2/0	—	—
THE CHARGE OF THE LIGHT BRIGADE	0/9	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
THE ENCHANTED PALACE (Sol-FA, 0/9)	2/0	—	—
THE FORSAKEN MERRMAN	1/6	—	—
THE POWER OF SOUND (Sol-FA, 1/0)	2/0	—	—
THE SEVEN LAST WORDS	1/0	—	—
R. SOMERVILLE.			
THE PRENTICE PILLAR	2/0	—	—
CHARLTON T. SPEER.			
THE DAY DREAM	2/0	—	—
W. H. SPEER.			
THE JACKDAW OF RHEIMS	2/0	—	—
SPOHR.			
CALVARY	2/6	3/0	4/0
FALL OF BABYLON	3/0	3/6	5/0
GOD, THOU ART GREAT (Sol-FA, 0/6)	1/0	—	—
HOW LOVELY ARE THY DWELLINGS FAIR... ..	0/8	—	—
HYMN TO ST. CECILIA... ..	0/4	—	—
JEHOVAH, LORD OF HOSTS... ..	1/0	—	—
LAST JUDGMENT (Sol-FA, 1/0)	2/0	1/6	2/6
MASS (for 5 solo voices and double choir) ...	2/0	—	—
THE CHRISTIAN'S PRAYER	1/0	1/6	2/6
JOHN STAINER.			
ST. MARY MAGDALEN (Sol-FA, 1/0)	2/0	2/6	4/0
THE CRUCIFIXION (Sol-FA, 0/9)	1/6	2/0	—
THE DAUGHTER OF JAIKUS (Sol-FA, 0/9) ...	1/6	2/0	—
C. VILLIERS STANFORD.			
CARMEN SÆCULARE	1/6	—	—
COMMUNION SERVICE, IN G	2/6	—	—
EAST TO WEST	1/6	—	—
EDEN	5/0	6/0	7/6
EUMENIDES	3/0	—	—
GOD IS OUR HOPE (46th Psalm)	2/0	—	—
MASS, IN G MAJOR	2/6	—	—
ŒDIPUS REX (Male voices)	3/0	—	—
THE BATTLE OF THE BALTIC	1/6	—	—
THE REVENGE (Sol-FA, 0/9)	1/6	—	—
THE VOYAGE OF MAELDUNE	2/6	3/0	4/0
F. R. STATHAM.			
VASCO DA GAMA	2/6	—	—
BRUCE STEANE.			
THE ASCENSION	2/6	3/0	4/0
H. W. STEWARDSON.			
GIDEON	4/0	—	—
STEFAN STOCKER.			
SONG OF THE FATES	1/0	—	—
J. STORER.			
MASS OF OUR LADY OF RANSOM	2/0	—	—
THE TOURNAMENT	2/0	—	—
E. C. SUCH.			
GOD IS OUR REFUGE (46th Psalm)	1/0	—	—
NARCISSUS AND ECHO... ..	3/0	—	—
ARTHUR SULLIVAN.			
FESTIVAL TE DEUM	1/0	1/6	2/6
ODE FOR THE COLONIAL AND INDIAN ...	—	—	—
EXHIBITION	1/0	—	—
THE GOLDEN LEGEND (Sol-FA, 2/0)	3/6	4/0	5/0
T. W. SURETTE.			
THE EVE OF ST. AGNES	2/0	—	—
W. TAYLOR.			
ST. JOHN THE BAPTIST	—	4/0	—
A. GORING THOMAS.			
THE SUN-WORSHIPPERS	1/0	—	—
E. H. THORNE.			
BE MERCIFUL UNTO ME	1/0	—	—
G. W. TORRANCE.			
THE REVELATION	5/0	—	—
BERTHOLD TOURS.			
A FESTIVAL ODE	1/0	—	—
THE HOME OF TITANIA (Female voices) ...	1/6	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
FERRIS TOZER.			
BALAAM AND BALAK	2/6	—	—
KING NEPTUNE'S DAUGHTER (Female voices) ...	2/6	—	—
(Ditto, Sol-FA, 0/6)	—	—	—
P. TSCHAIKOWSKY.			
NATURE AND LOVE (Sol-FA, 0/4)	1/0	—	—
VAN BREE.			
ST. CECILIA'S DAY (Sol-FA, 0/9)	1/0	1/6	2/6
CHARLES VINCENT.			
THE LITTLE MERMAID (Female voices)	2/6	—	—
THE VILLAGE QUEEN (Female voices) (Sol-FA, 0/6)	2/6	—	—
A. L. VINGOE.			
THE MAGICIAN (Operetta) (Sol-FA, 0/9)	2/0	—	—
W. S. VINNING.			
SONG OF THE PASSION (according to St. John)...	1/6	—	—
S. P. WADDINGTON.			
JOHN GILPIN (Sol-FA, 0/8)	2/0	—	—
R. WAGNER.			
HOLY SUPPER OF THE APOSTLES	2/0	—	—
W. M. WAIT.			
GOD WITH US	2/0	—	—
ST. ANDREW... ..	2/0	—	—
THE GOOD SAMARITAN	2/0	—	—
R. H. WALTHER.			
THE PIED PIPER OF HAMELIN	2/0	—	—
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